AMERICA'S WEEKLY FOR RADIO LISTENERS

Radio Guide

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WEEK ENDING NOVEMBER 3, 1934

5¢

Volume IV
Number 2

TELLS WHAT'S ON THE AIR – ANY TIME – DAY OR NIGHT

Jessica Dragonette

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See Page 14: Start Complete Radio Programs

THE NATION'S BARN DANCE

Joe Kelly, genial, happy, mirth-provoking Master of Ceremonies

The WLS Barn Dance, Started as a Sentimental Little Blaze Over a Dozen Years Ago, Has Turned into a Prairie Fire That Has Swept the Country

Singers — Fiddlers — Western Balladeers — Folk Singers — Homey Comedians — Woodchoppers — Callers — of Such Is the Kingdom of WLS

Lulu Belle, native of North Carolina, Myrtle Cooper by name—born to the rib-tickling prank

By Henry Bentinck

With the green signals set and the right-of-way cleared, the WLS National Barn Dance thunders along on continued success. Nothing looms to halt its progress. From a nominal start it has just "growed and growed" until the National Broadcasting Company, realizing its sustaining value, accorded it nation-wide outlets over its networks even before it was sponsored.

Peopled by its bouyant Lulu Belle; its Arkie, Adonis among the woodchoppers; its polished and pleasing Westerners; its rural square dancers directed by the dean of callers, Tom Owen; its veteran Maple City Four; its Cumberland Ridge Runners, Kentucklans all; its Hoosier Hot Shots, its various peregrinating artists and its master-of-ceremonies, Joe Kelly, the Barn Dance has taken on the aspects of immortality.

What keeps it steaming along on the crest of popularity? Why the listeners, of course! . . .

Come out from behind those Park Avenue manners, you rube! We know you.

You're the fellow who goes about in slick store clothes doing your very urban chores while your roots still cling to the soil; why, you've plowed many a furrow yourself, or if you haven't you're not so many generations removed from the toil, the joys and the general atmosphere of the farm.

Your smart-cracking "so-what?" is just a "by Heck" in Funk and Wagnall's clothing—else why have you helped to make the National Barn Dance the rousing success that it is, a program at once the pattern for a hundred like it and the envy and despair of every program director?

While the intellectuals of wireless entertainment were racking their brains to build a Packard, WLS came along with a Ford among the amusements. The person who can devise its equal is in line for an honorarium that will knock him silly.

The WLS Barn Dance is an institution which has exceeded all of radio's longevity marks, and menaces the all-time theater records set up by Ben Hur, 'Way Down East, Shore Acres and a few other hardy perennials of the stage.

So marked has been its success that *barn dance* has become the generic term for every radio program that boasts a fiddler or a harmonica torturer. But the golden apples are all WLS's. Theirs is the Alpha and the Omega of all the bucolic revues. Potentially theirs is the last roundup for hillbilly talent, and artists of this type who have not faced its microphones are still on the fringe of the best yokel society.

Having found insufficient room within the studio to expand to its limit, it has taken to the theater until today, in addition to the unit which performs twice each Saturday night to standing-room-only crowds in Chicago, there are two National Barn Dance shows touring the country in an ever-widening circle.

Their traveling orbit was originally a restricted one confined to the extreme Middle-Western states where the 50,000-watt Prairie Farmer station could be picked up on the family receiving set. Now that it has attained network prominence, the call comes from far and wide to "send us the Barn Dance show." If the requests keep up, and it is practically a certainty that they will, WLS will be forced to the expedient of organizing safaris and sending out beaters to ransack the hills for talent.

Considering that the Barn Dance has been such a success, it is interesting to know that the roots of the program go down into the soil of the 1920-1921 collapse. It was literally born of Depression out of Despair.

In the days when Sears Roebuck and Company had not become one of the Titans of chain selling, its outlet was chiefly to the American farmer. So its destiny definitely was linked with that of the man who worked the ground and raised the essentials to national livelihood. Briefly, the fellow who tilled the soil was the fellow who soiled the till, so when he fell upon evil days it was both humanitarian and politic for the big mail-order firm at least to share his burdens.

So it was that in 1920 the company decided upon a radio station as a means of disseminating the aims and hopes of its newly founded Agricultural Foundation. The call letters were adopted from the initials of the firm's slogan, the World's Largest Store.

The altruistic purpose for which the station was founded didn't particularly rouse the farmers to enthusiasm. They accepted the gratuity with doubtful reactions, but they took quick recognition of the entertainment features. It was a bit sophisticated for them but it took their minds off the sliding propensities of grain prices. Then—the miracle.

Source of the actual inspiration for the rendering, one Saturday night, of some of the homely ditties of the past, is obscure. But some one played Turkey in the Straw, Old Black Joe, and a few more of the fiddlers' melodies that had been keeping rural toes tapping since time immemorial. Listeners responded with a bang.

Farmers who previously had believed telegrams could be worded only to announce births or deaths, drove to the village square and wired their approval to the amazed studio executives. Theirs not to reason why. If that was what it took to win approval, the style of entertainment was in to stay—but for how long, they had little idea in those remote days. That problem still exists today.

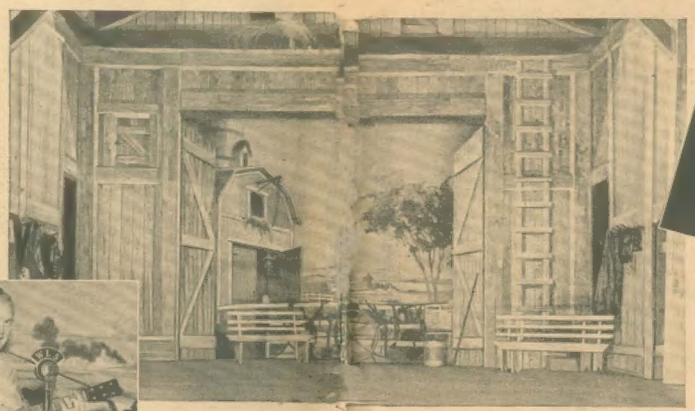
If a lone listener is permitted to hazard a guess, let him say that it will last probably as long as the hinterlands endure. There is a sympathetic simplicity in the endless repetition of familiar songs. The sentimentalist in every man—and woman—rises to the bait of melodies which were thought incomplete unless accompanied by the squeak of a fireside rocking chair.

Involved, too, are the personalities of the artists who participate in the WLS Barn Dance. By constant association, through the microphone and personal appearances, they literally have joined the family circles in a million American homes. Because their visits are cheery and entertaining, their welcome invariably is warm. Sage management is the factor which keeps them from outwearing that welcome.

In the case of WLS, now owned and operated by the Prairie Farmer Publishing Company, the participants in the Barn Dance are a strong link with the listener. Their hearers discuss them in the same easy familiarity that they do their neighbors or the farm hands.

They have seen a long parade of artists go down the years, some to fame, some to obscurity; but just ask any confirmed WLS follower about the personal characteristics of those favorites, and they will give you details which would make government sleuths feel like correspondence-school detectives.

In its current form the WLS Barn Dance retains most of the artists who have been identified with it since it invaded the theater in April, 1932. How it took to the stage is just another manifestation of its importance to the radio listener.



The barn itself, where every weekly dance is held in all its riotous fun and glory

Linda Parker, familiar to all listeners as The Sunbonnet Girl

Following that Saturday night when the seed of the Barn Dance was planted, the rural program was elaborated and presented in the loop studios of the station. An amazing number of persons stormed the studios to see the performers in action. Handling them became a major problem. When the station ownership changed hands in 1926 and the studios were established in the publishing company's west side Chicago plant, the listeners gave little heed to new proprietorship or locale.

They continued to come in hordes. Harassed executives, eager to serve but realizing their physical limitations, resorted to the expedient of admitting none without invitations. That was a dandy idea from the efficiency expert's point-of-view, but a clamoring public cares nothing for smart devices. They continued to come, even though available space was reserved seven months ahead.

Commercial calculation scored in the next decision, and that was to rent a theater and present the Barn Dance from its stage. Standing idle on a corner outside the loop was a theater which, in professional parlance, was a jinx house. It subtly had slain with its black magic nearly every venture launched within its walls. It was the only house available for Barn Dance purposes, but a failure wouldn't particularly have dismayed WLS executives.

Profit was the last thought in their move. They simply were trying to provide accommodations for the hordes who wanted to see the rapidly expanding Barn Dance. If they refused to come to the 8th Street Theater, *voila*, they would move the production back to the studios at the station.

Did they refuse to come?

The answer to that is childishly simple. They stormed the portals for the opening night's two shows, and they have been repeating every Saturday night for 136 successive weeks. During that uninterrupted run 272 performances have been given for 292,454 persons who paid 75 cents each for adults and 35 cents for children.

The admission price was established not for gain, but literally to suppress the size of the attendance—about as ineffective a weapon in this case as was ever conceived. Lest there be some who cling to their native cynicism, let it be said that the corporation chieftains adhere to their non-profit premise by dividing the proceeds of the shows, after the expenses have been subtracted, with the performers who attract the audience.

To support the non-profit attitude, there is the record of the tenacity of Burridge A. Butler, owner of the station and its affiliate, The Prairie Farmer, in refusing for many years to commercialize the Barn Dance. Its potentialities in pay dirt were obvious, but he clung to his determination to maintain it as a sustaining feature purely for the entertainment of his rural listeners.

When the farm publication faltered with the setting in of the 1929-30 distress, he was swerved a bit from his policy. Because of the rich rewards from the sale of portions of the program, he digressed from his stand; but it in no whit altered his conviction that the feature, as a whole, should not be sold.

One concession to his opinion was that the routine of the show must not be changed. Sponsors who have succeeded in buying portions of it merely are announced as presenting the particular interval for which they have contracted.

Both Saturday night shows are broadcast in their entirety, with the exception of two fifteen-minute interruptions. These are to accommodate NBC programs which the station previously had agreed to carry. A half-hour intermission until the theater is emptied and the waiting crowd is admitted to the second show is taken up for air listeners with a program by the Barn Dance artists from a special *(Continued on Page 21)*

The Cumberland Ridge Runners (below) of and from the cradle of American folk song. They are (from left) seated, Karl Davis, Hartford Taylor, Slim Miller and standing, John Lair, Director and Manager of the group

Arkie, The Arkansas Woodchopper (left) who is Luther Ossenbrink to his intimates, and who has been called the Wandering Minstrel reincarnated

It's Fun to Be a Funnyman's Wife

Jack and Mary in a pose that is the personification of their envied relationship

Says Mary of Jack: "He's the Grandest Guy in the World." Says Jack of Mary: "She Is the Perfect Wife." And on This Basis, Do they Have Fun? . . . Do They!

By Mary Livingstone

Who Is Mrs. Jack Benny

Despite what Frank Parker, Don Wilson and Don Bestor might say in public, I think—in fact I know—that Jack Benny is the grandest guy in the world. What do they know about it? They've been working with him for a little more than a year. I've been working with Jack, and have been married to him, for almost eight years. He may not be so quick to brag about it, but I am. That's my story and he's stuck with me.

Not so long ago I heard Jack telling someone that he would like to nominate me as "the Perfect Wife". I was pretty pleased about that, but then what wife wouldn't be? The reason he gave was that he once heard me say, "Whenever there's an argument, it's always my fault." I didn't make that statement because I thought it would look cute in print (not that it doesn't) but it's really the truth. After all, Jack gives me so little trouble that there's nothing to argue about.

There are one or two exceptions I'd like to make to that, however. First, there is the matter of money and business. Jack is so good-natured that, more out of the kindness of his heart than anything else, he will accept almost any kind of proposition or deal that is put up to him. I swear I think he'd sell his soul to someone if he thought he was doing them a good turn.

That's where I come in. I plead guilty to being the commercially-minded one in our establishment, despite the fact that Jack is so adept at mentioning Jell-O at unexpected places during the program. Past experience has taught him to consult with me before he signs a contract. One time he decided it was silly for him to depend upon the advice of a woman in business matters. It was a question of a contract to make a motion picture. I told Jack I didn't think he ought to do it. But he did, anyway. The picture was a flop. Ever since, I've had the last word.

A couple of years ago a theater manager phoned to ask Jack if he would play an engagement a few weeks later and if so, what was his price? Well, it's a good thing I was around. Jack took out a pencil and started to figure. When he had finished, I told him to ask double the amount. Jack did—and the man at the other end of the line hung up. And was Jack mad? A few minutes later the manager called back and said Jack could have the engagement. Once again the little woman marked one up on her comedian-husband.

About the only other thing I do to make Jack annoyed is to make remarks about people. He's absolutely remarkable about the way he makes friends with everyone he meets. It's not what you'd call a case of not being choosey. That sounds a little snobbish, doesn't it? I don't mean it that way. It just so happens that he likes people of every description and loves having them around. I do, too, but every once in a while I'll say casually in my feminine way, "Oh, Jack, I don't like so and so," or "I think such and such a person is a little dull."

Jack is very sweet about those things. He'll walk over to me, put his arm around my shoulder and say, "Doll, you don't really mean that," and then point out to me why I should like the people in question. It seems to me he has a most happy faculty for being able to detect at once the good side of his fellow-men and women, no matter how thickly it may be disguised.

Fun to be a funnyman's wife? You said it. Jack is possessed of one of the most cheerful spirits I've ever seen. He never gets angry really. Suppose I don't read a line correctly in rehearsal. He tells me how it should be done. And then two or three times I do the same incorrect thing again. Most stage people and almost all husbands would fly off the handle. But Jack never does—not even raises his voice above the regular conversational pitch.

And that awful hour in the morning! Of course, I think it's everyone's privilege to wake up with a grouch. And I'm afraid I sometimes abuse the privilege. But such carrying-on doesn't bother Jack in the slightest. He's always up bright and early, no matter how hard he worked the night before, and even if he isn't feeling good he doesn't let on because he knows it would upset me.

Perhaps one of the reasons I have such a swell time with Jack is that I am a good listener. I think part of a wife's job is to listen when her husband wants to talk about himself and what he's been doing. Jack talks exceptionally well. He manages to make the most trivial incident terribly interesting, whether it's something to do with his radio program, his show or his movie, or whether it's about his golf or something that happened down at his club.

Jack is absolutely crazy about the show business, and loves to discuss it. That's one reason I'm glad I'm not in his new play, "Bring on the Girls." If I were, he wouldn't have anything to tell me about when he came home at night, and it's such fine relaxation for him when he has had a hard day just to sit in a comfortable chair with his leg hanging over the arm, pulling on that cigar of his. The same thing was true of the picture he was making this summer, "Trans-Atlantic Merry-Go-Round."

We went out to Hollywood together. When I got out there they wanted me *(Continued on Page 25)*

Why shouldn't the Bennys think that George Burns (shown above with Gracie Allen and Jack and Mary) is one of the funniest people they ever have met? The Burnses came in to play bridge—and George wound them up with a jig-saw puzzle and preparations for going to the opera

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Behind the Music

By Jack D. Brinkley

Ferde Grofe, Master of a Dozen Instruments, Composer, Arranger, Exponent of the Modern Music—Is a Man Anybody (and Anybody's Family) Would Be Proud to Know. Meet Him Here—at Work and at Home and at Play

Everyone knows that music forms the real vertebrae of present-day radio. Orchestration is the heart of modern music, and one man, Ferde Grofe, is responsible largely for the success of the new instrumentation. In addition to his own compositions, he has created the orchestrations for a major portion of the concert music of the day.

So far as the public is concerned, it all started with that historic Aeolian Hall concert by Paul Whiteman's orchestra, in which the maestro featured Mr. Grofe's orchestration of the Rhapsody in Blue. The concert represented an experiment which proved an overwhelming success, and opened the way for the more distinctive works of American composers. Within ten days Ferde Grofe scored the orchestral part of the rhapsody, and established himself as the parent of modern arrangement.

When the real credit is given as much to the creator of the orchestration as to the composer of the basic composition, we must expect the question, "What is modern music?" And the answer to that query justifies the credit given Mr. Grofe. It is principally expert orchestration. Most of the compositions are simple; but the orchestral dress is sophisticated. And it is this dress, of which Ferde Grofe is the undisputed father and master, that makes the composition.

The theme of any of Grofe's own compositions may be hummed or whistled as easily as Pop Goes the Weasel or Old Folks at Home.

At an early age Ferde Grofe had mastered the piano, violin, viola, cornet, trombone, piccolo, clarinet, 'cello, bass viol and drums. This experience has served him inestimably in his conducting, composing and arranging.

Realizing Mr. Grofe's importance, we expected to find an impressive, austere and painfully sophisticated individual when we entered his suite at the Waldorf-Astoria Hotel. Frankly, we were not looking forward to the interview. It was an assignment, and a necessary part of a reporter's routine. But Mr. Grofe is not at all the foreboding ogre we had imagined. Quite the opposite. He is entirely unaffected, congenial to an extraordinary degree, and more than willing to give any information we wanted and to "be of any help" possible.

He had just returned from a conference with his publishers, and within an hour would be obliged to hold a rehearsal for his radio program, make arrangements for the appearance of his orchestra at Grand Central Palace, and give some thought to a recent inspiration to be incorporated in a new suite on which he is now working. Yet he found time to answer questions, order refreshments and play a recording of Comic Strip, a movement from his work, Tabloid.

"Some musicians have expressed an intention of eliminating from their repertoire such old favorites of American dance music as St. Louis Blues, Memphis Blues, and early ragtime," Mr. Grofe stated.

"Do you, too, consider them passe and unworthy?"

"Absolutely not," was his quick reply. "Such tunes play a prominent part in the scheme of American music. They are actually responsible for the new school. We have all taken the ideas implanted by those works, rebuilt them and served as so-called 'legitimate' music. They are as much a vital part of our folk music as the songs of Stephen Foster. They form the nearest approach to music, expressing the American idiom, that we have produced."

"Then jazz is not dead?"

"As a historical basis, no," countered Mr. Grofe. "But most people misapply the term jazz, speaking of it as presenting everything written in typical American music. The popular songs of today are not jazz. For them it is a misnomer, a vulgar, ugly word. Jazz music ceased in 1920 when the Art Hickman and Paul Whiteman orchestras introduced arrangement which was more than mere rhythm. In the old days there were two definite styles of music: Dance and symphonic. Dance music of today is a combination of both."

And the master pioneer in combining these two forms is Ferde Grofe. Son of a great musician, grandson of a celebrated 'cellist and, himself, a violinist of the Los Angeles Symphony Orchestra at the age of 17, Grofe brought a fine background to his present work of composing and directing. At five he could play piano; at nine he composed chamber pieces for string quartet. Shortly afterward he played in a string of cabarets, "the best honkey-tonk pianist on the Barbary Coast." Thus later, when he came to write, Ferde Grofe combined his proficiency in both classical and jazz veins, in the creation of a new music which is completely American.

Today, on the air, Ferde Grofe and his orchestra, playing the conductor's famous arrangements of his own compositions, are noted for melody, originality and deft musicianship. His is music of the masses to please the taste of the most exacting critic.

Mr. Grofe admits that the modernists are not entirely original. They have been influenced, he says, by Debussy, Herbert and other predecessors; Griselle by the French school, Gershwin by the Russian, Herbert by the Viennese and French.

"My own work," he states, "has been affected by Victor Herbert, Wagner and Stephen Foster."

Yes, the sophisticated creations of Ferde Grofe are simple and melodic when stripped of their clever, complicated arrangement.

"It is necessary," he says "—this melodic strain. Many of the present-day songs are becoming too sophisticated. Irving Berlin's success has been prolific because he keeps up with the times; yet he never loses his flowing, melodious individuality. A song which is too sophisticated can have only a relatively small appeal, for the sophisticated people are in the small minority. At present we are getting into the realm of genuineness for compositions of lasting value. And this music must be good to stand the stringent requirements of radio broadcasting."

Few stories are more enlightening than that of Ferde Grofe. The milestones of his life as a composer are milestones in the history of American music. He wrote Broadway at (*Continued on Page 29*)

Dean of his chosen field—Ferde Grofe played the piano at five, composed chamber music at twelve, was violinist in the Los Angeles Symphony Orchestra at seventeen, later became pianist on the Barbary Coast; since he has been the arranger and composer credited with leading the newest school of music. Yet he says of himself: "I'm just an ordinary mortal with everyday hobbies—golfing, hiking, fishing and hunting"

Vivienne Segal, popular vocalist with Abe Lyman's orchestra, who may be heard over an NBC-WEAF network Friday at 9 p. m. EST and Tuesdays at 8:30 p. m. over CBS-WABC

Standing By—

With Ray Perkins

WORDS AND MUSIC: Twice a year, in Spring and Fall, the popular music field bursts forth in lush and plentiful bloom. Semi-annually the gents in Melody Lane reach with a seasonal fervor the peaks of their writing and publishing labors. Through September, October and November, the exhaustless freshets of songdom pour out streams of new ditties.

There are at a rough guess between 100 and 125 assorted publishers of popular music within six or seven New York blocks. If you are a professional singer of any prominence, your mail almost daily is heavy with new releases from the song presses, sent to you gratis including postage, by hopeful and obliging publishers. By letter, phone call and personal representative you are informed of the new musicware, coaxed, cajoled, kidded and argued into a promise that you'll do this song or that.

A definite programming date is the only answer that brings a smile of satisfaction to a publisher's representative, and an end to his campaigning.

Nor is this relationship between publisher and performer one-sided. An artist with any sense of the fitness of things realizes full well that his career depends heavily on the material he uses. The most successful singers, instrumentalists and orchestra leaders devote more time and care to keeping abreast of the new songs and the selection of those most adaptable to their work than they give to any other phase of professional life. If publishers are indebted to performers for popularizing their tunes, then no less are the performers beholden to the publishers for microphone fodder in the form of songs.

Next time you listen to your pet warbler it may amuse you to picture him (or her) standing knee deep in song copies, and perspiring over the problem of picking just the right few songs to please you and fit his (or her) individuality. And back of that scene, give a thought to the boys in the publishing houses who are waiting prayerfully for your star's verdict.

NBC has a special office in Radio City (Room 610 to be exact) for the use of vice-presidents and other high executives who are visiting from out of town. It has big shiny desks, secretaries, phones, page boys and everything. Even so, they say, it's hard to pin the out-of-towners down.

Cameron King, unknown before the International Yacht Races, leaped into the radio firmament with his descriptions of the races delivered with the unmistakable flavor of an old salt, plus a goodly Scotch burr. Now he has an NBC series in which his lifelong experiences as a sailor, man and boy, are dramatized. King looks his part. Leather-skinned, browned, sea-gaited, his hands gnarled and his face weather-beaten, he's the kind of sailin' man they picture in boys' magazines. He makes us pasty-faced city lubbers feel positively sissy.

The Life of a Radio Artist, as the fan mags have it: Ambition—Competition—Audition—Proposition—Position—Recognition—Fruition.

But as the successful performer would put it: Educated—Demonstrated — Negotiated—Congratulated — Dominated — Regulated — Exasperated—Emaciated.

CBS gradually is annexing the N. Y. theatrical district. The Avon Theater has been taken over and is being opened as the second Columbia Radio Playhouse. Acoustical treatment of the theater divides it into a live end (the stage or performing section) and a dead end (the auditorium). Let's hope the two portions never get confused. Columbia, it's a Gem of a Notion!

One Man's Family, Pacific network program, will be sponsored in the East and Midwest starting November 25 at 10:30 p. m. EST. The new Angel in Kentucky Winners cigaret. It's sponsored now, you know, in the West and Southwest.

IRVING STROUSE in Los Angeles reported promoting an idea to merge LOUELLA PARSONS with MARK WARNOW for a new program to be called Forty-Five Minutes of Hollywood Hotel.

My Aunt Pandora says that Tony Wons must write all his continuity with a soft lead pencil.

The famous and beauteous MADGE KENNEDY, featured on the Red Davis program, is the wife of BILL HANLEY, NBC production man and ex-Californian. The romance began when Bill, an actor of parts, played opposite Miss Kennedy in a B'way production some five or six years ago, although she didn't give him exclusive rights until several years later. If you want to see Hanley exude venom, call him Mr. Kennedy. A notorious spoofer recently remarked, "Oh yes, that's Madge Kennedy's husband. Let's see—what was his name before he married?" He barely escaped severe man-Hanleying.

Is my visage crimson! After blatant announcement in this column that I am appearing on the atmosphere Mondays, the jolly old NBC switches me to Tuesdays for two weeks. Tch! and tch! tch! Ah, well, these program schedulers have their troubles, and they really don't make such changes out of sheer cussedness. So it's Mondays again from the 29th on, over WEAF and the reddish network at 7 p. m. EST. But don't count on it!

Along the Airialto

By Martin Lewis

Word comes to me that KATE SMITH auditioned for a food sponsor. Everything was all set but the signing on the dotted line. Kate's salary was nothing to sneeze at, but reports have it that at the last minute her manager, TED COLLINS, held out for more dough when he learned that the sponsor offered a lady of the stage (who had very little air experience) much more money, and couldn't get her. Sponsor said nothing doing, so Kate is still drawing her salary from CBS.

KILOCYCLE CHATTER: The Adventures of Sherlock Holmes returns to the NBC-WJZ network November 11. RICHARD GORDON will again enact the roll of the famous sleuth . . . Sunday, February 3, 1935, is the date set for EDDIE CANTOR's debut for his new toothpaste sponsor. Time is Sundays, 8 p. m. over 50 stations of the CBS network . . . Hall of Fame switches to CBS on January 6, and will broadcast Sundays at 8 p. m. until Cantor takes over this spot on February 3; then Hall of Fame will follow the pop-eyed comic . . . CAB CALLOWAY will be back on the airwaves when he resumes work at the Cotton Club early in December . . . LEITH STEVENS will present hit songwriters on his Thursday night Harmonies Hour over CBS, and DEL CAMPO from the Hotel Roosevelt will start a series of guest star nights, which is quite an innovation for dance bandleaders.

Latest news, which is good news: There are two automobile concerns and one beauty preparation outfit bidding for the services of RUTH ETTING to return to the coast-to-coast airwaves . . . ROBERT ARMBRUSTER, maestro of ALEXANDER WOOLLCOTT's Town Crier programs, snares a new CBS commercial for a coughdrop sponsor Saturdays at 8:45 p. m. EST, starting November 3, with the support of the quartet formerly known as the Travelers in a previous CBS series with Armbruster, and with MARY CORTLAND, pretty dark-tressed songstress from Dixie . . . CHARLIE DAVIS is getting two afternoon spots over the NBC network. He'll be heard every Tuesday and Thursday afternoon at 3 p. m., marking the first step in NBC's efforts to provide dance music for their afternoon listeners . . . BUDDY ROGERS and JEANIE LANG fade from the Family Theater show after next Sunday. Sponsor may stick to the airwaves with a big name vocalist, but nothing definite.

RAY HEATHERTON departs soon on a vaudeville tour . . . Attention, you gals aspiring to be radio singers. ABE LYMAN is looking for a vocalist. What have you to offer? . . . FERRIN FRASER, the short-story writer and novelist, is writing the FRANK BUCK scripts, and KENNETH RAUGHT, who writes the LANDT TRIO AND WHITE shows, is the husband of MILDRED LANDT, sister of the trio . . . A ruptured blood-vessel resulted from PAT KENNEDY's beating by holdup men. Pat followed his doctor's advice to sing two tones lower, and after the first program Kennedy had a long-distance call from his sponsor congratulating him and adding that it's the best job of singing he's ever done . . . GEORGE OLSEN and ETHEL SHUTTA will stay on at the College Inn indefinitely, so Ethel put their two kids into a Chicago school. NBC is trying to sell the popular team to a sponsor to broadcast from the Windy City . . . ISHAM JONES is making a tour of one-night stands, and rushes back to New York on Tuesdays for his weekly broadcast.

NINO MARTINI is studying English one hour a day at the suggestion of a movie concern that wants the singer for flickers . . . SHIRLEY HOWARD's imitations of other radio songstresses are perfect . . . LARRY TAYLOR, the new Roxy find, is none other than LARRY TATE, heard over the Philadelphia stations for some time . . . FRANK PARKER is thinking of withdrawing from the Revelers in order to give more time to his solo work, which consists of four programs during the week . . . FRED UTTAL did the impersonation of MAURICE CHEVALIER opposite JEANETTE MACDONALD in the recent air preview of The Merry Widow.

BACK OF THE SCENES: They bill DICK LEIBERT as Richard at the swanky Rainbow Room atop the new Rockefeller night club . . . That gal raising a rumpus with the NBC page boys was VIVIENNE SEGAL. The pages didn't recognize the songstress who wanted to go into the studio for her music. And did she tell them a thing or three when they wouldn't permit her to go in without a pass! . . . When JESSICA DRAGONETTE recently made a guest appearance on the Sentinels Serenade program, the songstress so impressed Director JOSEF KOESTNER that he immediately set to work composing a tone picture which he will name "Jessica Dragonette" . . . Every day is a busy day for EDWIN C. HILL, giving the news commentator little time for himself. That is why it was no surprise to studio attaches seeing Hill getting measured for a new suit of clothes right in the studio after one of his broadcasts . . . ANNETTE HANSHAW believes in doing her Xmas shopping early. She's already on a tour of the department stores to avoid the late rush. Annette hates crowds . . . Sponsor objections may prevent PHIL BAKER from appearing in a Broadway Show, but it will not prevent him from putting in his do, re, mi to back it.

It may sound like hooey, but I'm assured it's really truey: THE THREE X SISTERS recently advertised for a maid who must know how to play bridge, so they could have a fourth hand at all times. The gal they hired played bridge so well that instead of playing with her only, they also are taking lessons from the hired hand . . . LUD GLUSKIN and BLOCK AND SULLY were entertaining JACK HYLTON, the London maestro, by taking him to all the hot spots in New York. When they were through, Hylton *(Continued on Page 21)*

Are You Listenin'?

By Tony Wons

It is not always the heroic deeds of great warriors that give us courage. As the poet said, the song of a gay bird inspires you with courage and song to face the coming day. A poor workingman who wears out his shoes going from place to place trying to find work, but holding his head high, gives you more courage than the bloody exploits of Napoleon. A weary mother trying to make the poor ends meet of a meager wage that comes seldom in these days, biting her lips as she holds back the tears so the children will not see, gives you more courage than many a popular hero who performs his daring acts amid the playing of the bands and the applause of the crowd. And all these patient, silent ones who are waiting for the sunshine of better days, hopefully, without bitterness . . . *they* inspire us with courage and hope.

Here is one of the most surprising statements I have read in a long time: It says that a person is taller in the morning than he is the succeeding night. The explanation seems to be that the fibro-cartilage pads between the vertebrae of the spinal column relax during the night. These pads are supposed to be the shock absorbers of the body, being exposed not only to the weight of the body but also to all sorts of strains, to pounding due to walking, and to all sorts of physical exercise. Therefore, at the end of a day they are compact and dense. During the relaxation of sleep, however, they expand to their former size.

That is a good argument in favor of taking periodical rests throughout the day by sitting down or lying down a few minutes whenever you can.

I read a quotation from Lloyd George some time ago, in which he gave a pretty vivid description of what we are doing in the world—and to the world—today. Of course some of us will object and say, "the other fellow might be doing that but not I." However, the pudding proves that we are all included in this. Well, he said, "The world is becoming like a lunatic asylum run by lunatics."

As the soap box orator said when he was finishing up his argument, "Ladies and gentlemen . . . that's the whole kettle of fish in a nutshell."

Guess it's a case of strong eat weak, and the stronger eat the strong, and the strongest eat the stronger—and nobody survives. Conflict everywhere because a bunch of incompetents were given the management of a beautiful green earth.

You will not say that I am bragging, I hope, when I state I think I have a lot of courage. Why? I'll tell you. Because I have dared to read over the radio a poem four stanzas long and eight lines to each stanza. You think that doesn't take courage? Well, you just try it. One of the favorite slogans among radio men and practically all radio fans when they are speaking of a bit of poetry, particularly if it is good poetry, or of drama if it is the best of drama, or of music if it is something above the average . . . one of the favorite slogans in those cases is "Cut it short!"

After years of hearing that almost daily, if you still have enough ambition left to read a long poem or a bit of Shakespeare, or to play a symphony or sing a classic, you are a brave person and you should receive a medal. Of course everybody knows that you won't receive much money . . . nor will you ever have your name at the top of any contest headed "Best Radio Programs on the Air." You never will take your place with low comedians or crooners. But just the same you will be brave.

And so whatever work you happen to be engaged in, if you will strive to do something beautiful, not minding what the mob says or what those in the market-place say, you will be criticized. But you will receive a greater reward than the acclamation of the mob, and that is SELF-SATISFACTION!

At last I have found out what the difference between a statesman and a politician is. Of course the word "statesman" has about vanished from the average vocabulary. You hear plenty about politicians, but I don't believe I ever heard one of them called a statesman except in old books. But here is given the difference between the two terms:

A statesman wants to do something for his country.

A politican wants his country to do something for him.

A friend writes and says: "The reason why the American people, which means 125,000,000 people, are worrying and starving is that they don't know how to cooperate. Everyone is trying to go it himself. The result is that they all are pulling against one another. They will never, never get anywhere until they see that their common interests should make them as brothers. The day they can do that all their battles are won."

I suppose there is something to that. Like someone else remarked: "Cooperation, that's the solution. Remember the banana . . . every time it leaves the bunch it gets skinned."

Carlos Molina, bandleader whose music may be heard any evening over a CBS network. With him is shown one of his ardent fans—Lina Basquette. Molina goes to Florida soon

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More of Tony Wons' homey philosophy may be heard by tuning in his program, The House by the Side of the Road, Sunday afternoons at 5:30 p. m. EST over an NBC-WEAF network. The program is sponsored by S. C. Johnson & Son.

Reviewing Radio

By Martin J. Porter

Those sections of the listening public outside the range of WHN, where MAJOR BOWES holds forth on Tuesday nights, are being cheated out of the most novel, the funniest and the most human of radio programs. It is astonishing to me that networks and sponsors, forever in a frantic quest for something new and thrilling, have not taken The Amateur Hour of WHN and put it on a coast-to-coast basis. If they did, they would of course be forced to have Major Bowes doing the master of ceremonies honors, because really he is the show.

Listeners all over the country know the Major as a dignified, paternal and swell fellow, who moulds his Sunday programs at NBC to fit the day and the mood of people who otherwise would be in church. But few know him as the keen wit and artist repartee that he becomes on The Amateur Hour. He is as funny as ED WYNN—and the acts he stages, from the guy who makes locomotive noises with his nose, to the ham-curer who comes in from the farm to play tunes on a maple leaf, are funnier. There is no hook for the amateurs but, instead, a bell which clangs whenever an act is bad.

This show staged for the whole nation would be the knockout that it already is, multiplied by fifty. Some idea of how New Yorkers like it may be had from the fact that 3,000 telephone calls are received during the hour each week, with 1,200 other callers being stalled by busy signals.

Expectant sponsors and headmen of the networks are urged to give a listen—and experience something new and engaging, at last.

There is—one of the big shots of the webs was telling me the other night—no doubt that before the season is over a radio formula will have become established, with regard to vogue of presentation and time elements.

With every new show, I am assured, there will come a new note of sophistication, as portended by the work of DEEMS TAYLOR, now unfortunately off the air; of DWIGHT FISKE, the newest of the clever lads; of RAY PERKINS, who last year was two years ahead of his time, and of WALTER O'KEEFE and other exponents of smart presentation.

As regards time, every major program before another year has elapsed probably will consume an hour, if it is on a weekly schedule. Already there are nine of these doing a better business than shows of lesser size. They are those of PAUL WHITEMAN, RUDY VALLEE, Showboat, The Gibson Family, the ROMBERG program, the Chase and Sanborn broadcast, the Lux Theater, and the Ford and Cadillac symphonic shows.

The Federal Trade Commission, in its movement to cull from the air any and all forms of false or misleading advertising, sent out an original call last Summer for copies of advertising scripts. Five hundred and ninety-eight stations, representing ten networks, responded, and 180,877 advertising continuities were read. Of these 22,411 were regarded as open to investigation, and they were filed away. Many of them concerned so-called remedies.

The Commission has just issued another call for sample continuities, and is specializing on the scrutiny of recordings and the advertising claims impressed on them.

Radio has been blamed for many things. There's a fellow in New York who has complained to the courts that when he crosses Times Square, radio waves cause him acute misery in his stomach. There are scores of misguided persons who wear "asbestos vests" to protect them from the waves. Thousands of farmers have complained that radio affects crops, causes droughts, gives grandpa rheumatism, and makes little Angeline to have a ringing in her ears.

Of course, all these complaints are based on superstition or awe, and recall the fellow who was called into a firehouse years ago to hear a radio program for the first time in his life. At the end of the broadcast he said: "It's a lie."

But it would be a good thing if all the fool beliefs about radio phenomena were settled. That's what the people at WOR think. When the new transmitter of that station goes on the air in December, it will have, besides the technical personnel, a corps of scientists from universities. They will conduct investigations for a year. They will ascertain, if possible, whether radio can affect human beings (in addition to driving them nuts with old jokes) whether animal or vegetable life are in any way influenced by carrier waves, etc. Radio's relationship to the weather—if any—humidity or aridity, and so on, will be delved into deeply, and a thorough report of the findings will be made.

In announcing this plan, one of the boys at WOR was set to thinking of the California doctor who, having brought several dogs back to life, now wishes to try the experiment on a human being. "Wouldn't it be swell if he could find Joe Miller's body and resurrect it?" he asked. And several listening radio comedians swooned.

FRANK BLACK wishes me to tell the world that it is a fallacy—this belief that all musicians have long hair like LEO REISMAN.

"I point with pride," he says, "to the Cadillac orchestra of a hundred pieces. Every durned one of the instrumentalists is bald."

RUDY VALLEE may be a hero to a horde of radio listeners, but he's just a guy with an automobile to Los Angeles cops. On the way to his first day of toil on his new picture Rudy bore down a bit too heavily on the accelerator and snagged a ticket from a star-spangled meanie. Fine—but not so dandy.

MYRT and MARGE

By Arthur Kent

Myrt's First Theatrical Season Was One of the Craziest Whirligigs a Girl of Sixteen Had to Live Through—and She Loved It. But She Loved Far More the Handsome Young Tenor of the Troupe Whom She Was Destined Later to Marry

Radio's "Myrt and Marge" series is based upon the stage life of Myrtle Vail (mother of "Marge"—Donna Damerel Kretzinger—both on the air and in real life). Born in Joliet, Illinois, Myrt went on the stage at fifteen in Chicago—with the help of a girl friend and a newspaper reporter. The manager hired the tiny kid because she could sing and was pretty. Most vivid recollection of her long-dreamed-of stage debut is that her feet hurt! Herewith is presented part two:

Now came 20 weeks of one-night stands. Youthful Myrtle lived in a dream—a shifting nightmare of footlights and music and smelly dressing-rooms and cheap hotels and boarding houses and railway trains; of aching muscles and sleepy eyes. She heard the same old songs night after night. She heard tough chorus girls—not all were tough—use language she never had dreamed a woman could use.

She saw bloody, catlike dressing-room fights among the girls. She was even drawn into one of them herself! But through it all, strong and human and sweet, was the thrill and pull of show business. At the end of those 20 weeks, Myrt was a trouper forever—and had been caught up by the great love of her life.

The play was a muscular football piece called The Umpire. Those were the days of Beef Trusts, not Brain Trusts—Myrt's lack of bulk was made up by volume of voice—and in the grand finale of each show The Umpire's feminine beef was piled high on the stage in a scrimmage. The girls wore football suits, this being before the days of Earl Carroll! Saucy little red-headed Myrt usually was on the bottom.

"Many a grudge was worked out in those scrimmages," she tells. "Many a girl was gouged or kicked by friends. Once I came out with a broken shoulder-blade." But in ten days she was back in the heap again—which is an excellent story to tell when your Cousin Matilde wants to be an actress to express her soul.

The manager's wife didn't like Myrt. She called her a little upstart. Now Myrt was a kid—but nobody's fool. She decided that maybe—just maybe—the manager's wife liked her less because the manager might like her more.

"But I had no eyes for him," she tells. "He was a married man and I was madly, pathetically in love with George Damerel."

Now this Damerel was first tenor, and a man with a future. Handsome, fascinating, he probably had not noticed the pert redhead who sighed in the wings when he sang. For many women were mad about him—including several in the cast.

One of these was a blonde young person who believed—rightly or wrongly—that she held certain proprietary rights to the young tenor. So, while the manager's wife was jealous of Myrtle, and while the manager may or may not have given some cause for this, and while Myrt was utterly unaware that the manager existed except as the fellow who handed out orders and pay, this blonde noticed how Myrt looked at Damerel. It was a nice little theatrical mix-up, with Myrt cast in the role of innocent baby.

But this innocence aroused no pity in the blonde's buxom breast. One night the chorus was making up in the damp, gloomy dressing-room of a small-town theater.

"It had a stone wall," tells Myrt. "Suddenly this girl came at me, screaming and yelling. I was nearly scared to death. 'You quit looking at my George like that!' she howled. Then she banged my head up against that stone wall."

Now everyone who works with Myrtle Vail testifies to her self-control. But to smack the curls of a redhead against a stone wall is going just a little too far, no matter how perfect a lady may lurk beneath those locks.

"I was so mad I forgot to be afraid! I hit her. She dug her nails into my face. I knocked her down. and when the girls pulled me off I was jumping on her stomach! She was in no condition to go on the stage. The manager was going to fire me, but the other girls told him what had happened. Then he threatened to fire her if she ever touched me again."

Myrt and her mother (Marge's Grandmother) in the domestic activity that might be seen going full blast any evening at the Vail menage

Marge and her husband, Gene Kretzinger, married less than one year — and blissfully happy in their life on the air and at home

Not only did that girl never lay hands on Myrt again, but from then on, nobody else in the company tried it, either. There were plenty of dressing-room fights, but Myrt wasn't drawn into them.

And it was shortly afterward that gorgeous George, the glamorous Damerel, (father of Donna) first noticed the tiny redhead who adored him.

It would be romantic to say that "love came to him as he saw her poised in the spotlight's glare, and his heart stood still." That's the way most of the customers think stage life goes. But it ain't so. Actually:

I had to carry a beefy girl across the stage on my back," Myrt tells with a chuckle, "and he was sorry for me because she was twice as big as I was." Such were the beginnings of love, in the life of a stage that had yet to lose its robustness!

Ever since a tiny girl, speaking her piece at church sociables, Myrt had longed for the life of the stage—the life of which her religiously brought-up mother had dreamed in vain, while her circus-riding father had had his fill of it. And how did Myrt like show business?

"I loved it!" she relates. Even the scrimmages. Youth's illusions made it a fine, brave thing to get up at five, grab breakfast, run for a six-o'clock train. There always was a mad scramble for double seats. "I learned to do most of my sleeping in day coaches," says Myrt, "with my head on a suitcase and my coat over me.

"Sometimes we'd ride on top of the train with our feet dangling while we collected scenery and cinders. People who loved life waved at us. The other kind turned up their noses." Once a pair of Hagenbeck Circus girls joined the show. "They did nothing but laugh and scratch. Soon the whole company was scratching but not laughing. Doctors *(Continued on Page 23)*

She Knew What She Wanted

By Harry Steele

With a World at Her Feet—Fame and Glory and Adulation and Wealth — Jessica Dragonette Turned Aside to Go Her Own Way. Was She Right? Does She Regret?—Here Are the Facts

It was opening night of Max Reinhardt's wonder play, The Miracle. Attracted by the fanfare which had preceded the extravagant presentation, all of New York's cultured and artistic who had been able to snap up available tickets were in the audience.

It was a gala night for even so blase a metropolitan audience as Gotham. The bon vivant, the man-about-town, gilded girls, the matron and the financial baron sat in the same rapt awe awaiting the splendors of the spectacle.

Near the center of the house sat one of art's greatest exponents, the somber voiced Feodor Chaliapin of the Metropolitan Opera Company, an acknowledged musical authority and critic of accepted discrimination.

Suddenly from the flies above the stage rose a voice of rare quality, sounding the melodic strains of the angel's song. The singer was invisible. There was no such crass note in The Miracle as the introduction of an angel in the flesh. But the tone-wise Chaliapin knew that there was something fleshly behind that voice, something tangible and flawless that fitted perfectly into the musical pattern of his life.

Too aptly trained to let his enthusiasm run away with him, he awaited with comprehensive knowledge for the flaw which might betray the caroler as one of those tyros who approach perfection but just miss it by one uncontrollable fault. He drank in the liquid notes. Out they tumbled, clear and concise in tone and pitch and with clear diction, remarkably phrased, and without a let-down from the perfection that had captured his attention.

When the aria was concluded he had reached a decision. Here was a new star for the all-too-thinly populated musical firmament. The import of the show was lost upon him. He must learn who this gifted singer was. Curiosity so tortured him that he left his seat before the act was concluded, and hastened to the back of the theater to learn what he could about his discovery.

And so did Chaliapin, the great, meet Jessica Dragonette, the beginner, a lyric soprano making her first professional appearance. And so began a siege of importuning by which Chaliapin hoped to lead this 100-pound wonder girl to the stage of the mighty Metropolitan; a siege that outlasted the storming of Verdun and, like that epic of the World War, was destined to disappointment.

Canny little Jessica could not be lured by the promised pot of gold at the end of every vocal aspirant's rainbow, the opera. Romanticist, they called her. "She's a visionary," declared her few intimates. But little Miss Dragonette was five-feet and two inches of sound reasoning power.

Her interest in music had fixed her attention on the life of its stars. She had seen them scintillate for a few weeks each year, and then be forced into involuntary retirement, or brief concert tours, during the unproductive months when opera is out of season.

Better 52 weeks of limited income, she thought, than a month or so of big salaries followed by a lull during which one dissipated savings. Besides, opera meant sacrifice of the privacy which she treasures.

Jessica Dragonette, beloved and idolized by millions, as she may be seen on the few occasions when she takes time off to fulfill pressing formal social obligations

Jessica (above) in her favorite setting, indulging in her favorite occupation and (below) listening to herself sing

avowed haters of all sopranos. In private life she is aloof, ethereal and silent, a star of cold brilliance.

But whatever her characteristics along this line, she has proved conclusively that she was shrewd in turning her back on Chaliapin's proposal that under his guidance she adopt the opera and concert stage.

The picture which he painted for her was an alluring one. Under the aegis of the great basso, darling of the "Metropolitan crowd," life would present few obstacles for her. The pathway to instantaneous honors would be hers. She shook her blonde head in a definite "No!" as light blue eyes steeled with determination. The stage she would try, perhaps, as a bridge to her entry into radio, but the fields which her tempter described were not for her. Whether she was wise in the eyes of art, practicability can find no fault with her. She has been the outstanding example of durability in radio's brief history. Doubtless her income over the years has been in excess of those who would have made her one of their company, and as they face the retreat from fame she has not even yet attained the summit. The peak is still ahead for her. Further, she is supremely content in the field of her endeavors.

That her followers are equally content is radio lore.

Probably in all the world there is no epidemic to equal in ferocity that of Dragonetteism. Her partisans are fiery in their support of her talent and personality, and any attack brings up a solid defense that would whither the rashest assailant.

Obviously, once a person has become a subject of "Queen Jessica," disloyalty becomes atrophied as a vice. Pretenders may come and go, but her throne refuses to tremble to their tread. Which is worthy of note in an enterprise where the warm zephyrs of approval are pone to change into frost-laden gales of dissatisfaction overnight. *(Continued on Page 27)*

being feted by those who fawn on celebrities, breaking into the solitude which, in Jessica Dragonette, amounts almost to a claustral mania.

An odd manifestation, that shyness. Literally millions love her, yet few ever have seen her. To most of her hearers, even to many who have transacted business with her, she remains the "great unknown," the Garbo of radio, who wants, above all else, to be alone. She lives modestly in a New York apartment, alone with her sister to whom she entrusts all of her affairs.

Publicity and acclaim are hers by virtue of accomplishment. Yet she will have none of them. She could be photographed and interviewed, portraited and feted by the press and by sycophants who patronize the arts for the sake of fraternizing with the artists. But seclusion is her refuge to a point that is almost antisocial.

Only while singing is she able to throw off the shackles of her inhibitions. In song she is the gracious artist, wedging her way into the hearts of even the

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

It's a Voo-de-Hoodoo

Dear VOL: Jamaica, N. Y.

In reply to Bob S. Paulson, he claims that the Boswell Sisters' Heebie Jeebie Blues give him the jitters. Doesn't he know that at the start of a new program or a series of programs, the Boswells always sing the "Heebie Jeebie Blues" on their first broadcast, as a luck song? As for learning new songs, does he know the Boswell fans swamp these famous sisters with requests for the good old songs?

Old or new songs, Connie, Vet and Martha can and will sing them as only this famous trio can, sweet, hot, slow, fast, torrid, sprinkled with that famous contagious Boswell rhythm and harmony.

It might interest B. S. Paulson to know that tin-pan alley (music writer's row) picks the Boswell Sisters as its favorite trio. Long may we hear them sing the good old "Heebie Jeebie Blues."

Jas. MacNittoly

Used Too Orphan

Dear VOL: Glen Ellyn, Ill.

If the script writer on the "Little Orphan Annie" broadcast would cut out about fifty percent of his "Pa" and "Ma," as Mr. and Mrs. Silo speak to each other, their conversation would be far more natural and real as a talk back and forth between husband and wife. Homespun people have long used the affectionate "Pa" and "Ma," but it can be overdone and when it is, it sounds awfully soft and silly. And again, Annie and Joe, in Little Orphan Annie, know Mr. and Mrs. Silo too well and are too close to them in family ties to continually address them as Mr. and Mrs. Silo. An occasional auntie or uncle would sound better.

F. D. Abbott

Hawaii? Fine, Thanks

Dear VOL: Robinson, Ill.

What is NBC and CBS' attitude toward Hawaiian programs?

The Hawaiian guitar is the only musical instrument showing a marked increase in sales during the past four years. Statistics show that other instruments show a decrease. This proves that the Hawaiian guitar is the world's most popular stringed instrument. Not one person out of one hundred will dial out a Hawaiian program.

I will be glad to hear from anyone who knows why the favorite music of the majority of the people is given no consideration by networks and sponsors.

Byrl J. Thompson

Just Miscel-Lanny

Dear VOL: Boston, Mass.

In a recent issue Marjorie Brettman requested members for her Lanny Ross Club. May I join your club, Miss Brettman? I consider myself Lanny's greatest admirer. He is a truly masculine tenor, there's nothing effeminate about him or his voice, and aren't you glad he's in the movies?

Tell me more about your club. I'd like to boost Lanny. He deserves the best of everything. Friends of his claim he is an exceptionally grand person.

Clarina Marion

H and S vs. A and A

Dear VOL: Cincinnati, O.

As I am a constant reader of RADIO GUIDE and also a good listener, I wish to say that I think the new team "Honeyboy and Sassafras" is far more entertaining than "Amos and Andy" have ever been. We would not fail to listen to them for anything. They are great. We like "Honeyboy" the better of the two, only he isn't heard enough during his program. Why not put them on the air in the evenings, so more people can enjoy their program?

Mrs. Margaret Thiel

Dupli-Kate Program?

Dear VOL: Washington, D. C.

Am a constant reader of your magazine and I agree with a reader in regards to "No Matinee for Kate." We want her in the evenings. I am a high school student and miss her program, as I cannot reach home before 3:45. She is a great favorite with all the girls at school, so please do what you can and let us hear her wonderful voice again, between 6 and 9 o'clock. It would be swell.

Kathie K.

For Pop and the Kids

Dear VOL: Washington, D. C.

When are we going to hear our "Own Kate Smith" (as she is a Washington girl) on a later hour? Although she is great on her matinee program, my husband and children would like to hear her also. Tonight she is on at 10:30, but that's too late for the children and all the kiddies love her.

Minerva

A Parade Halted

Dear VOL: Union, N. J.

I wonder why we do not hear Arthur Godfrey any more. He went off the air very suddenly without any warning and I certainly have missed him.

I believe all those who listened to him on the Metropolitan Parade will agree with me in saying that he was wonderful. His program was so entertaining that the half-hour just flew.

All I can say is that the Metropolitan Parade has not been the same since he left and I sincerely hope that he will return soon. There must be many who feel the same way. Why not write the broadcasting company demanding his return? We have a voice.

Therese Van Dorpe

Hoke, Ray Noble

Dear VOL: Jacksonville, Fla.

Why the Musicians' Union should ban Ray Noble and his orchestra from this country is a mystery to me. Ray, despite being a Britisher, has one of the finest bands anywhere, and to deny Americans the privilege of hearing him because of a few selfish rules, or rather, rulers, is carrying a good thing a bit too far. Does England ban the dozens of American outfits that play there each year? Maybe it is because he will outshine so many American crews. I believe he'll do just that. For your own convincing, listen to his recordings of, "You Ought to See Sally on Sunday," "Waiting for the Robert E. Lee" or better yet, our own famous "Tiger Rag."

No—I'm not an Englishman—just like fair play.

P. J. Hoke

Oh, Solo for Mia

Dear VOL: Thorold, Ont.

Why have lovely music spoiled? Gladys Swarthout's perfect rendition of "Lost Chord" needed no embellishing. By the quartet, a most beautiful solo was just third rate. When her lovely voice is heard over the air again I'm hoping it's herself that I will hear.

Laura Hargreaves

Bohne of Contention

Dear VOL: Marquette, Mich.

I certainly agree with Lillie Bohne that it is disappointing to have three of your favorite programs on the air at one time.

On the whole I have found radio to be just about perfect, and I have never made any complaints before, but the strain of choosing between listening to my two "number-one-favorites," Ben Bernie and Bing Crosby, is more than I can endure very long.

And the hour from 8-9 (CST) on Thursday, which I enjoyed tremendously for so long, now leaves me a nervous wreck. What with the Show Boat, Walter O'Keefe, Lawrence Salerno at WGN, Fred Waring and also the Unsolved Mysteries at WLW, it is enough to make one weak.

Having barely recovered from that ordeal, on Friday the question is: Do I listen to the new Hollywood Hotel or to my favorite comedian and accordionist, Phil Baker, the WLW Zero Hour or the First Nighter?

I am so glad to see a full page of VOL again. Please don't ever have less.

Mrs. Clara Jensen

Friendly Gestures

Dear VOL: Milwaukee, Wis.

I take my hat off to Annette Hanshaw. Not only did Miss Hanshaw send me an autographed photograph of herself, but already I have received two very friendly letters from her. Such generosity and appreciation of fandom deserves complimentary remarks. I would like to hear from all of Annette Hanshaw's fans. Please drop me a line.

Jimmy Nelson

Teaming with Talent

Dear VOL: New York, N. Y.

At this time of year it's become a habit to pick all-star teams. Well, here's my lineup:

Baritone, Everett Marshall (substitute, Conrad Thibault); Tenor, Frank Parker (substitute, Lanny Ross); Soprano, Jessica Dragonette (there can be no substitute); Contralto, Elizabeth Lennox (substitute, Martha Mears); Quartet, The Revelers (substitute, Show Boat Four); Orchestra, Dick Himber (substitute, Glen Gray); Comedian, Jack Benny (substitute, Fred Allen); Master of Ceremonies, Ben Bernie (substitute, Rudy Vallee); Announcer, Phil Stewart (substitute, Tiny Ruffner).

Well, boys and girls, how's about it? Any criticisms?

Stanley Fensterstock.

Fun-Knee Action

Dear VOL: Toronto, Ont.

What has gone wrong with the Ford programs? Fred Waring's Pennsylvanians are my idea of a perfect orchestra, but they seem to have been juggled in the most shameful manner.

First their novelty numbers were cut down. Then we are forced to listen to Rosemary Lane and Tom Waring talk about nothing and sing those inane songs in hopelessly unmatched voices.

Next, we never know when, if ever, we can tune in on it, Thursdays or Sundays. And finally, must we have guest stars? If Wayne King's program were broken up with guest stars, how long would he last?

I thought the name "Ford" stood for a fair deal. Are Waring's getting a fair deal?

Mickey Brown

In Appreciation

Dear VOL: Kansas City, Mo.

I want to congratulate you on this fine magazine, the RADIO GUIDE. It has so much to interest every radio fan.

Will the children's program, "The Adventures of Helen and Mary" be back on the air this fall? It was such a fine program. I would like to mention "Happy Hollow," the B. C. program over KMBC Columbia broadcast as one of the really fine and human programs of the air. We like and enjoy so many it's impossible to mention them.

For children, Frank Buck is to be congratulated on his fine programs. They are both entertaining and educational. Orphan Annie and Skippy are both so full of horrors children have nightmares listening to them. Couldn't they change? Thank you.

Mrs. C. D. Ward

Somebody's Pleased

Dear VOL: Junction City, Kan.

In behalf of the many thousands of less fortunate radio fans whose mode of living prevents them from listening and enjoying the better radio programs during the evenings, I offer orchids and plums to the Columbia Broadcasting System for giving us such wonderful entertainment as the Kate Smith Matinee Hour; also their recent inauguration of two equally enjoyable morning hours, Modern Minstrels and Happy Days Revue. Come on you daytime fans, give a listen, then send in your 'applause.'

H. G. H.

Planning a Fan Dance?

Dear VOL: Collingswood, N. J.

This is my first contribution to VOL, but I just want to bring to the listeners' attention the existence of a club for that King of entertainers and grand fellow JACK BENNY. I know there are many Benny admirers who will be glad to boost this swell fellow. For information write to Frances Washburn, 45 Bellevue Terrace, Collingswood, N. J. May I suggest that a fan club department would be a great addition to RADIO GUIDE?

Frances Washburn

Not Very Good Eddy

Dear VOL: Scranton, Pa.

I have just read Jess Hoaglin's letter about Eddy Duchin failing to answer his numerous requests. Eddy Duchin happens to be my favorite maestro too, and has failed to answer my numerous requests. I gave up hope long ago of ever receiving his photograph.

I have also received many personal letters and photographs from my favorite radio stars, all but Mr. Duchin, of course. He can't even compare his with such bands as Lombardo, Bernie, Casa Loma, and many others. Who does he think he is anyway? Doesn't he know that he is losing his popularity by being so snobbish? If it weren't for the public, where would he and a great many others be? Many of my friends have formed the opinion that he is very conceited and I am sure that there are many more who think so. Wise up Eddy Duchin. Many maestros, like yourself, have fallen down as fast as they have gone up.

Clare Talarico

30-Hour Day Needed

Dear VOL: Keyport, N. J.

Am sure many must be disappointed for Will Rogers and Walter Winchell to be on at the same time Sunday night. Also Ben Bernie and Bing Crosby on Tuesday. We are very fond of Rudy Vallee and his orchestra but since he has other entertainers on his program we usually turn to something else.

Bernice O'Dell

No Holcomb Here

Dear VOL: Chanute, Kan.

I want to congratulate both Lawrence Tibbett and the RADIO GUIDE on the article "Debunking Classical Music." Mr. Tibbett for having the good sense to recognize the truth and the moral courage to say so, and the RADIO GUIDE for the publication. It's the most rational article ever published in any magazine on that subject. Just good hard common sense that should be evident to anyone.

Sidney B. Holcomb

Just Out of Reach

Dear VOL: Palisades Park, N. J.

Can't we have Bradley Kincaid back again on WEAF? I heard he broadcasts over WGY, but that doesn't do us who don't live in Schenectady, any good. He must be a favorite or else his votes wouldn't have gone up so rapidly and so high. I know I'm only one of his many admirers who are waiting to hear his voice again. Trusting to hear his voice soon.

Mrs. Alice Schubert

We Want Goldbergs

Dear VOL: Greene, Me.

May I ask in your columns if there are not some Goldberg program fans who will request that this program be put back on the air? It seems as though there must be many who enjoyed the natural every-day home life of the family, the fine philosophy of "Molly," the true-to-life growing up of the children, etc. I was much disgruntled when the program was discontinued without explanation, leaving us all in suspense as to how "Jake" came through in his business venture.

E. R. Daggett

Hoping for the Best

Dear VOL: Jamaica, N. Y.

I agree with Miss Fowler in saying Buddy and Jeanie of the Ward Hour are at times a bit "wishy-washy." However that is the fault of the script writer and will probably be remedied after your RADIO GUIDE criticism is read. I personally like the program, especially the orchestra's theme song, and the grand numbers the Three Rascals sing.

Anne Marshall

Amateur Murder

By Moorehead Green

He Thought He Could Rob a Government Paymaster and Set Himself up in Business Once Again. But He Did Not Reckon on His Own Bungling—or on Radio as the Defender of Law

Morris Cohen, the barber who tried to be a capitalist by the crime route—as he looked when the law caught up with him

Interior of the office of the City Street Department, where the crime was committed

Nervously Morris the barber ran his razor over the customer's flesh. Morris was listening [illegible] more," said the voice he was [illegible]. And Morris Cohen was more interested in [illegible] than in anything else in the world. [illegible] the barber shop [illegible] Chicago's [illegible] side [illegible] they were talking [illegible] Morris Cohen [illegible] excitement [illegible] all right so far [illegible] But [illegible] a business of [illegible]

[illegible] customers, [illegible] Navy [illegible]

The lathered customer in Morris Cohen's chair jerked and looked up reproachfully. A drop of red dyed the white lather.

"Excuse it," mumbled Morris. His sallow face was flushed. His [illegible] were leaping from the effect of that last speech. To have that $2000! Morris would be able to own his own barber shop again. What good did it do [illegible] for somebody else? [illegible] Morris [illegible] steady at the [illegible]

[illegible] on Monday—one of the two [illegible] from Navy Pier [illegible]

On [illegible] Morris Cohen went to Navy Pier. He wanted [illegible] know [illegible] Morris [illegible] there [illegible]

Morris Cohen might have been a sound professional man if the breaks had been different.

Cohen wandered for a few hours among the [illegible] on the end of Chicago's [illegible] Navy Pier [illegible] one [illegible] Morris [illegible] the [illegible] When he left he had [illegible] [illegible]

[illegible]

"No," [illegible] Morris. [illegible]

"No, I [illegible] just a [illegible] proposition."

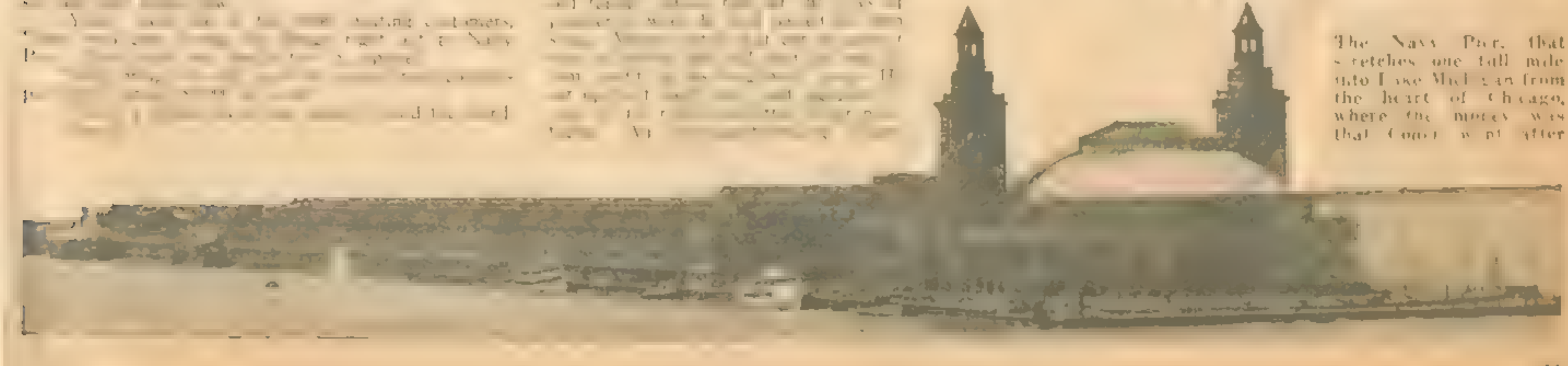
It was not in the Loop but out on Navy Pier that Morris [illegible] August [illegible] stretched vast Lake Michigan. To the west [illegible] Chicago [illegible] Morris Cohen and Hymie [illegible] the Pier.

At the west end of the pier [illegible] workers on the [illegible] And [illegible] on the second floor [illegible] preparing to pay them. There was George [illegible] paymaster. As usual he had taken over the [illegible] office of the city Bureau of Streets to dispense the checks. And there was [illegible] of the West [illegible] Currency Exchange, who made a [illegible] of cashing those checks for all who wished to pay [illegible] Hastings [illegible] was [illegible] Street.

[illegible] other [illegible]

Morris Cohen and Hymie [illegible] their car [illegible] they were [illegible] Hymie [illegible]

"I guess [illegible]



The Navy Pier, that stretches one full mile into Lake Michigan from the heart of Chicago, where the money was that Cohen went after

Signposts of Success

By "The Doctor"

Babe Ruth, Sultan of Swat, as he appeared before the microphone for his recent series of broadcasts

One of Those Faces Old in Youth and Young in Age — Babe Ruth's — Reveals Many Things

After a close look at this master mechanic's nose [illegible] superintendent [illegible] it is evident that if Babe Ruth had not discovered that he [illegible] some [illegible] batter's eye and arm he would [illegible] have endeavored [illegible] manufacturing concern. And [illegible] not very [illegible] given [illegible] before the [illegible] went off he would [illegible] pressure on every producing [illegible] factory.

[illegible] there would have been a hard [illegible] atmosphere and position to take a hand in the social affairs of the whole factory community and in the development of every [illegible] town. That would have been earnest and wholesome interest.

He would have seen in every [illegible] neighborhood a potential useful citizen [illegible] by influence sometimes by a kind of sensible indirection he would have [illegible] what America's youth is apt to let go by: a sense of future responsibility.

Babe Ruth plays the game. This broad forehead, wide head, solid side-face and full upper lip make a deadly serious face, with smiles all over it. It is an executive face, a management face, and yet one that can play a solo part when that is his place.

Evidently he did not prepare for a technical life, for a mechanic's work, or for engineering.

In fact he could not have passed the last-named course of studies. The end of his nose indicates the fact that higher mathematics, the usual college demanded mastery of calculus and mathematical equations, is out of his scope.

Yet, a first-class machinist, factory superintendent, or agriculturist he certainly could have been.

The humanities, the voice of youth, the clamor of doing something, the search for successful enjoyment, the high expenditure of vigor, and the atmosphere of do what you do well, all are seen in every curve and gigantic mass of this face.

It is interested in big and little things but not in trifles. It is one of those faces that is old in youth and young in age.

Open Door to Beauty

By V. E. Meadows

If You Have Found That Plucking the Eyebrows Is Painful — Here Is Cause for Cheer

To the women who undergo weekly periods of torture in plucking the eyebrows [illegible] No longer will it be necessary [illegible] the tweezers. The thousands of women who [illegible] beauty departments [illegible] pain and discomfort [illegible] they attempted to put their eyebrows [illegible] possible.

As [illegible] perfected which will [illegible] to remove the hair [illegible] whole heartily recommend [illegible] perfect supervision [illegible] factory. I know that [illegible] will want [illegible] names of [illegible] products.

[illegible] the proper shaping of the brow. An extremely [illegible] never is good taste. Neither is a bushy looking brow. My [illegible] have the eyebrow fairly [illegible] at the point [illegible] never leave the space between the eyebrows too wide, as this invariably gives to a broad appearance of the face, specially over the bridge of the nose. As you proceed toward the outside part of the eyebrow, thin it down so that it tapers gradually to a point at the outside of the eye.

If your eyebrow is too short and does not come out far enough beyond the outside point of the eye, lengthen the brow with an eyebrow pencil. The artificial eyebrow naturally should match in color exactly with your own brow. In order to obtain this effect, do not try to make too heavy a line with one stroke of the pencil. Your hand should rest on your cheek so that it will not shake; then go over and over the line originally made until it is brought up to the correct color.

The eyebrow should be fairly long—say to a point about even with the line drawn out from where the upper and lower lids meet, or slightly above that line. This shapes the eye and also helps to control the shape of the top of the face.

If the eyelashes are too light, they should be colored, but again great care should be taken not to get the color on too heavily. Here is a final admonition: Never let the eyelashes run together when color is added.

V. E. Meadows, Director of the Beauty Forum (formerly called the Beauty Guild) may be heard over the American Broadcasting System Monday, Wednesday and Friday mornings at a new time, 11 o'clock EST, on Stations WMCA, WHDH, WPRO and WIP.

Flashes of Fun

Gene: What does your wife says when you get home at 3 a. m.?
Cliff: She never says a word.
Gene: No?
Cliff: No. She never speaks when she's in action.
—Sinclair Minstrels

Lou Holtz: Were you thinking of me?
Petrushka: No, was I frighting?
Holtz: [illegible] I think I'll call you Liberty Bell [illegible]
Petrushka: Why?
Holtz: Because you're all cracked!
—Vallee Variety Hour

Steve: [illegible] eyes are beautiful.
Joe Penner: [illegible]
Steve: [illegible] perfect.
Penner: [illegible]
Steve: [illegible] my best features.
Penner: [illegible] a feature [illegible] double [illegible]
—Bakers Broadcast

Wallington: [illegible] they ever charge a [illegible]
Eddie Cantor: [illegible] impossible, [illegible]
Wallington: Why?
Cantor: [illegible] you can't get a nickel from a copper.
—Chase and Sanborn

Fred Allen: [illegible] a flute.
Portland: A flute [illegible] you can be the life of the party!
Fred: A harpsichord [illegible] if you're the death of the party.
—Hour of Smiles

Block: Do you know what the five senses are?
Sully: A nickel!
—Ex-Lax Big Show

Bulls and Boners

Sigmund Romberg: "I wrote one of my best tunes as I rode to rehearsal on the back of an envelope."—Paul V. Hurd, Seattle, Wash. (Oct. 6, KOMO; 5:34 p. m.)

Announcer: "The Legion is sponsoring a bundle drive for old clothing to be put on next week."—Miss Pauline Neece, Galesburg, Ill. (Oct. 6, WOC, 11 a. m.)

Bill Hay: "If you don't know if your tooth paste is gritty, switch to Pepsodent and be sure."—Frances Point, Hanover, Pa. (Oct. 5, WJZ; 7:12 p. m.)

Announcer: "He hurt his nose and try as he would he couldn't shave it off."—Dorothy Smith, Spokane, Wash. (Sept. 22, KHQ, 3:01 p. m.)

Announcer: "The coal will be delivered to your home by experienced men thoroughly dust treated."—Jo Galueke, Green Bay, Wis. (Oct. 5, WHBY; 6 p. m.)

Announcer: "For fifty cents a foot they will remove corns and bunions from your feet."—Mrs. Delmas Moorehead, Senecaville, O. (Oct. 9; WJAY; 12:56 p. m.)

Announcer: "You can easily see the quick action of Bayer Aspirin with your own eyes by dropping one in a glass of water."—Mildred Martin, Wilkes-Barre, Pa. (Oct. [illegible], WILK; 9:45 p. m.)

Announcer: "That's economy with a capital 'C'."—Bernice Cell, Tuscaloosa, Ala. (Oct. 7, WAPI; 10:15 a. m.)

Announcer: "If after one week, your feet feel better, send them one dollar."—Mrs. Pauline Oscar, Calvert, Texas. (Sept. 21, WFAA, 7 a. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

Your Grouch Box

This is your column, written by readers and listeners who yearn to get up on their hind legs and roar about one or more of radio's imperfections. If you have a radio grouch, if something on the air annoys you, tell it to "Your Grouch Box," where it may come to the attention of other listeners—and of broadcasters.

Too many good programs at once!

Dear Editor: BING CROSBY and BEN BERNIE come at the same time on the same day. How can a person listen to both stations at the same time? Here's hoping CBS and NBC get together sometime.
Claymont, Del. [illegible] CHARLES JASPER NAR[illegible]

Dear Editor: We WANT [illegible] ABE LYMAN over opposite [illegible] Cleveland, N. Y. [illegible] MARTIN.

Dear Editor: CRIME CLUES [illegible] LONE RANGER, MARY [illegible] CONFIDENTIAL [illegible] all come together. Why [illegible] to different nights?
Bloomfield, [illegible] MRS. [illegible] HENZ.

Dear Editor: [illegible] WALTER WINCHELL [illegible] be [illegible]
Canton, Ill. [illegible] MRS. [illegible] SNIDER.

Dear Editor: We [illegible] good programs [illegible]
Flushing, N. Y. A LOVER OF GOOD RADIO.

Volume changes keep her hopping!

Dear Editor: Why [illegible] interspersed with [illegible] volume to hear the [illegible] music—so [illegible] by the radio [illegible] to turn the volume [illegible] which is often very [illegible].
Dallas, Texas. MRS. R. F. BUTTS.

Send your pet peeve to Your Grouch Box, in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Radio Road to Health

By Shirley W. Wynne, M. D.

Since Water Is the Substance of More Than Two-Thirds of the Human Body, Why Shouldn't It Be Consumed in Proper Quantities, and Daily?

C[illegible] glass of water? Yet it is [illegible]

[illegible]

The Child's Hour

By Nila Mack

Children Destroy Things for a Reason Unsuspected by Most Parents. Let Miss Mack's Experience Advise

'Everything the child does is play to him'

W[illegible]

[illegible]

Nila Mack is director of all children's programs for CBS. Her program, Sunday Morning at Aunt Susan's, may be heard over a CBS WABC network every Sunday at 9 a. m. EST.

Ten Years Ago

B[illegible]

GAMBLE [illegible] Engineers make tests to determine size for "super-power" new Crosley station, a 5,000-watt affair in Cincinnati.

[illegible]

MAJOR [illegible] Mr. [illegible] Mr. Hoag [illegible] been heard from.

LONDON [illegible]

SAVANNAH [illegible]

NAT [illegible]

Hits of Week

T[illegible] of "Don't Let It Bother [illegible] The Continental, was the first time of [illegible]

[illegible] Radio Guide's weekly tabulation:

SONG HITS PLAYED MOST OFTEN ON THE AIR.

Song	Times
Don't Let It Bother You	30
Two Cigarets in the Dark	27
You're a Builder Upper	25
Love in Bloom	22
One Night of Love	21
Be Still My Heart	18
Lost in a Fog	15
The Continental	12
If I Had a Million	10
I Saw Stars	5

BANDLEADERS' PICK OF OUTSTANDING HITS

Song	Points
The Continental	29
Rain	25
If I Had a Million	24
Then I'll Be Tired	21
Take a Lesson from the Lark	18
Stars Fell on Alabama	16
Be Still My Heart	14
Lost in a Fog	13
Sweetie Pie	10
You're a Builder Upper	9

[illegible] Don't Let It Bother You, Love in Bloom, Two Cigarets in the Dark, Lost in a Fog, Rain, Sweetie Pie.

Wave Marks

Relay. [illegible]

Relay. [illegible]

Relay. [illegible]

Signed On. [illegible]

Signed On. [illegible]

Static. [illegible]

Static. [illegible]

Static. [illegible]

Meter. [illegible]

Meter. [illegible]

Programs for Sunday, October 28

Edition 1

Log of Stations North Atlantic

Call Letters	Kilocycles	Power Watts		Net Work
WAAB	1410	[illegible]	Boston	C
WABC	860	[illegible]	New York City	C
WBEN	[illegible]	1	Buffalo	N
WBZ	[illegible]	[illegible]	Boston	N
WCSH	[illegible]	[illegible]	Portland	N
WDRC†	1330	1000	Hartford	C
WEAF	660	[illegible]	New York City	N
WEAN	[illegible]	[illegible]	Providence	C
WEEI	[illegible]	[illegible]	Boston	N
WFBL	[illegible]	[illegible]	Syracuse	C
WFEA†	610	1000	Manchester	C
WGLC†	[illegible]	[illegible]	Hempstead, L. I.	C
WGR†	[illegible]	[illegible]	Buffalo	C
WGY	[illegible]	[illegible]	Schenectady	N
WHAM	1150	[illegible]	Rochester	N
WHEC	1430	500	Rochester	C
WICC	[illegible]	[illegible]	Bridgeport	C
WJAR	890	50[illegible]	Providence	C
WJZ	760	[illegible]	New York City	N
WKBW	[illegible]	[illegible]	Buffalo	C
WLBZ†	620	100	Bangor	C
WMCA	[illegible]	50	New York City	A
WNAC†	1240	1000	Boston	C
WOKO	1430	1000	Albany	C
WORC	1280	500	Worcester	C
WPRO	230	10[illegible]	Providence	A
WSYR†	570	250	Syracuse	N
WTAG	580	500	Worcester	N
WTIC†	840	50,000	Hartford	N

†Network Programs Listed Only
A—American Broadcasting System
C—CBS Programs
N—NBC Programs

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However emergencies that arise at the studios sometimes necessitate eleventh hour changes in program stops, time, etc.

Look for the Bell △ for Religious Services and Programs

8:00 A.M.

NBC—[illegible] WEAF WGY
CBS—[illegible] WABC
NBC—[illegible] WJZ WBZ WSYR

8:30 A.M.

NBC—[illegible] WJZ
CBS—[illegible] WABC

8:45 A.M.

CBS—[illegible] WABC
NBC—[illegible]

9:00 A.M.

NBC—[illegible] WEAF WGY [illegible] WEEI
CBS—[illegible] WABC WOKO [illegible] WFBL
NBC—[illegible] WJZ [illegible]
ABS—[illegible] WMCA [illegible]
WHAM—[illegible]

9:15 A.M.

NBC—[illegible] WEAF [illegible] WBEN

9:30 A.M.

NBC—[illegible] WEAF WGY [illegible] WBEN
ABS—[illegible] Churches: WMCA WPRO
WJZ—[illegible] (NBC)

9:45 A.M.

NBC—[illegible] one: WEAF WGY WSYR

10:00 A.M.

NBC—[illegible] WJZ [illegible]
NBC—[illegible] WEAF WGY [illegible] WBEN
★ CBS—"Church of the Air" WABC [illegible] WFBL WHEC

ABS—[illegible] Stringer trio WMCA [illegible]

10:15 A.M.

NBC—[illegible] WMCA [illegible]

10:30 A.M.

NBC—[illegible] WEAF [illegible] WTAG [illegible]
CBS—[illegible] WABC WOKO [illegible] WEEI [illegible]
ABS—[illegible] WMCA [illegible]

10:45 A.M.

CBS—[illegible] WABC [illegible] WDRC WORC WFEA WBZ

11:00 A.M.

NBC—News; Morning Musicale WJZ WBZ
CBS—[illegible] WABC
NBC—News; [illegible] WEAF WTIC WTAG
CBS—[illegible] WOKO WFBL WORC WTIC WFEA WHEC
ABS—[illegible] WPRO
WEEI—[illegible] Service; Uncle Carl Clap
WHAM—[illegible] Service

11:15 A.M.

NBC—Dr. Joseph Mathieu concert [illegible] WEAF WTAG
WEAN—[illegible] Quartet (CBS)

11:30 A.M.

CBS—Salt Lake City Tabernacle, Choir and Organ WOKO WFBZ
NBC—Major Bowes' Capitol Family. WEAF WTIC WTAG
NBC—Richard Maxwell tenor WJZ

11:45 A.M.

NBC—Phantom Strings WJZ WBZ

Afternoon

12:00 Noon

NBC—Roger B. Williams Emily Post talk WJZ WBZ WSYR
CBS—Salt Lake City Tabernacle: WABC WEEI WFBL WTIC WORC WGLC WHEC WGR
ABS—[illegible] Trio WPRO
WGY—Three Scholarships

12:15 P.M.

NBC—Major Bowes WBEN WTAG
NBC—[illegible] WJZ
ABS—Messiah [illegible] Psalms WMCA WPRO
WGY—Explorers' Club

12:30 P.M.

NBC—U. of C. Round Table: WEAF WEEI WTIC WGY WJAR WTAG
★ CBS—Tito Guiar's Midday Serenade: WAB WOKO WDRC WFBL WEAN WGR WGR WNAC
★ NBC—Music Hall of the Air. WJZ WBZ WHAM WSYR
WBEN—△Bible talk, Joseph L. Fink

12:45 P.M.

CBS—Columbia Symphony Hour talk WABC WOKO WNAC WORC WFBL WFEA WGLC WJZ WHEC
ABS—[illegible] WMCA WPRO

1:00 P.M.

NBC—[illegible] talk WEAF WTIC WGY WEEI WBEN WJAR WTAG
CBS—△Church of the Air WABC WOKO WDRC WAAB WGLC WHEC WGLC WGR
ABS—Amateur [illegible] WMCA
ABS—Melody [illegible] WPRO

1:15 P.M.

ABS—[illegible] WPRO

1:30 P.M.

NBC—△Hour of the Bible WJZ WBZ
★ NBC—Surprise Party, Mary Small guest artist WEAF WEEI WGY WCSH WTIC WJAR WTAG WBEN

★ CBS—Little Jack Little songs WAB WOKO WDRC WORC WFBL WEEI
ABS—[illegible] WPRO
WHAM—[illegible]

1:45 P.M.

CBS—[illegible] WABC WOKO

2:00 P.M.

NBC—[illegible] WJZ
ABS—[illegible]
CBS—[illegible] WABC [illegible] WEAN WHEC [illegible] WEEI
NBC—[illegible] WEAF WGY WEEI WCSH WTIC WTAG WJAR WBEN
ABS—[illegible] WMCA
ABS—[illegible] WPRO
WHAM—[illegible] Music Hour

2:15 P.M.

NBC—[illegible] WJZ WBZ WSYR
ABS—Mastine Parade WMCA

2:30 P.M.

NBC—Radio Theatre; Alice Hansen [illegible] WSYR WHAM WBZ
CBS—[illegible] WABC WNAC WKBW WDRC WEAN WFBL WHEC
NBC—[illegible] & Commodores WEAF WCSH WGY WEEI WJAR WTAG
ABS—Three Little Fishers WMCA
WBEN—[illegible] Dollar Concert Program

2:45 P.M.

WBEN—Orchestra Recital

3:00 P.M.

NBC—Skits of the Talkies sketch WEAF WEEI WCSH WGY WTIC WJAR WBEN WTAG
★ CBS—New York Philharmonic Symphony Orch. WABC WOKO WDRC WGLC WHEC WFBL WEFA WFBZ WAAB
ABS—[illegible] of the Underworld WMCA WPRO

3:30 P.M.

★ NBC—Musical Romance. WEAF WEEI WTIC WGY WCSH WJAR WBEN
NBC—△Nat'l Vespers WJZ WBZ WHAM

4:00 P.M.

★ NBC—Kansas City Philharmonic Orch. WEAF WGY WEEI WTIC WCSH WJAR WBEN WTAG
NBC—Temple of Song WJZ WBZ WSYR
ABS—[illegible] Orch. WMCA WPRO
WHAM—[illegible]

4:15 P.M.

WHAM—Temple of Song (NBC)

4:30 P.M.

NBC—[illegible] Bennett WEAF WTAG WEEI WTIC WCSH WBEN WJAR
NBC—[illegible] of Broadcasting WJZ WHAM WBZ WSYR

4:45 P.M.

NBC—Dream Drama [illegible] WEAF WCSH WGY WTIC WEEI WJAR WBEN WTAG

5:00 P.M.

★ NBC—Sentimental Serenade: WEAF WGY WEEI WCSH WTIC WJAR WBEN WTAG
★ CBS—Open House, V. Heath, guest: WABC WOKO WFBL WAAB WEAN WHEC WKBW WFBL WFBZ WORC
★ NBC—Roses and Drums, drama: WJZ WBZ WHAM WSYR
ABS—△Young Peoples Church WMCA
ABS—[illegible] Musical WPRO

5:30 P.M.

★ NBC—S. C. JOHNSON & SON PRESENTS "House by the Side of the Road," Tony Wons WEAF WTIC WJAR WEEI WCSH WGY WBEN WTAG
★ CBS—Crumit & Sanderson, songs: WABC WOKO WAAB WDRC WICC WORC WEAN WFBL WHEC WGR

NBC—Red Feather Club WJZ WBZ WHAM WSYR
CBS—[illegible] WPRO

5:45 P.M.

NBC—[illegible] WJZ WBZ [illegible] WSYR

Night

6:00 P.M.

NBC—[illegible] Tales of the Hills WJZ
NBC—[illegible] WEEI [illegible] WBEN WTAG
CBS—[illegible] WABC [illegible] WFBL WHEC
ABS—[illegible] WPRO
ABS—[illegible] WMCA
WHAM—[illegible]

6:15 P.M.

NBC—[illegible] Orch. WJZ WBZ [illegible]

6:30 P.M.

★ NBC—Grand Hotel drama WJZ [illegible]
★ CBS—ACME WHITE LEAD & [illegible] WABC WLBZ WAAB WEAN WEEI WFBL WHEC WJZ WKBW WFBL WCSH WTAG WHP WFEA WGR
NBC—[illegible] WEAF WGY WEAN WTIC WTAG WBEN WJAR
ABS—[illegible] Concert Orch.; WMCA WPRO

6:45 P.M.

CBS—[illegible] Experience WABC WORC WAAB WKBW WEAN WFBL

7:00 P.M.

NBC—[illegible] WEAF WGY WBEN
★ NBC—JELL-O PRESENTS JACK [illegible] WJZ WBZ WHAM WSYR
★ CBS—California Melodies WABC WNAC WEAN WFEA WFBL WORC WHP [illegible] WGLC
ABS—[illegible] WMCA

7:15 P.M.

★ NBC—ALKA SELTZER PRESENTS [illegible] WEAF WGY WBEN WTAG
ABS—[illegible] WPRO
WLBZ—[illegible]

7:30 P.M.

★ NBC—Queena Mario soprano Gra[illegible] WEAF WGY WCSH WJAR WBEN [illegible]
★ CBS—Buddy Rogers Orch. Jeanie [illegible] WABC WOKO WORC [illegible] WEAN WHEC WFBL
★ NBC—Joe Penner comedian Ozzie [illegible] WJZ WBZ WHAM WSYR
ABS—[illegible] WMCA

7:45 P.M.

NBC—Wendell Hall [illegible] WEAF WCSH WGY WTIC WTAG WBEN WJAR
ABS—[illegible] WPRO

8:00 P.M.

★ NBC—Symphony Concert, Walter [illegible] WJZ WHAM WBZ WSYR
★ CBS—Sunday Evening Concert Rosa [illegible] WABC WOKO WDRC WEAN WORC WGLC WBZ WEFA WHEC WGR
★ NBC—Eddie Cantor comedian; [illegible] WEAF WCSH WGY WTIC WTAG WBEN WJAR
ABS—Dream Symphony, drama WMCA WPRO

8:30 P.M.

ABS—[illegible] Gilman WMCA WPRO

8:45 P.M.

ABS—Caribean Nights WMCA WPRO

9:00 P.M.

★ NBC—Sweet Sting, Clarence Prey [illegible] WBZ [illegible]
★ NBC—Maxwell House Merry Go Round: WEAF [illegible] WTAG
★ CBS—Alexander Woollcott Town [illegible] WABC WFBL
[illegible]

9:15 P.M.

ABS—B.E. [illegible] Melody WMCA [illegible]

9:30 P.M.

★ CBS—W. Regis Orch. WABC [illegible] WEEI WHEC [illegible]
★ NBC—Wayne King's Orch. WJZ WHAM [illegible]
★ NBC—Alban [illegible] Farmer Music: WEAF [illegible] WTAG WTIC WBEN

9:45 P.M.

NBC—[illegible] WJZ WHAM WBZ [illegible]

10:00 P.M.

★ NBC—Amanda Gerard baritone: WJZ [illegible]
★ CBS—Wayne King's Orch. WABC WDRC [illegible] WFBL WKBW
★ NBC—Hall of Fame Lowe & McGee [illegible] WEAF WGY WCSH WTIC WTAG WJAR WTAG
ABS—[illegible] WMCA WPRO

10:15 P.M.

NBC—[illegible] WJZ WSYR WBZ
WHAM—Music [illegible] Program

10:30 P.M.

★ NBC—Jane Froman contralto Mod[illegible] WCSH WBEN [illegible]
CBS—[illegible] WABC [illegible] WHEC [illegible] WGR
NBC—[illegible] WBZ WSYR
ABS—[illegible] WMCA WPRO

11:00 P.M.

NBC—[illegible] WEEI WCSH [illegible] WEAN
CBS—[illegible] WABC [illegible] WGLC
ABS—[illegible] WMCA
WLBZ—[illegible]

11:15 P.M.

NBC—[illegible]
ABS—[illegible] WMCA [illegible]
WNAC—[illegible] Orch. [illegible]

11:30 P.M.

NBC—[illegible] WEAF [illegible] WTIC WTAG
CBS—[illegible] WABC WOKO WFBL WFEA WFBZ WNAC [illegible] WEAN [illegible]
NBC—[illegible] WJZ WHAM [illegible]
WBEN—[illegible] Hour

12:00 Mid.

NBC—[illegible] WEAF [illegible]
NBC—[illegible] Band WJZ WBZ
CBS—[illegible] WABC [illegible] WHEC [illegible]

12:30 A.M.

NBC—[illegible] WJZ WBZ
NBC—[illegible] WEAF [illegible]
CBS—[illegible] Orch. WABC WOKO WNAC WEAN WFBL WICC

Star ★ Indicates High Spot Selection.

Coming Events

Sunday, Oct. 28

(Time Shown Is Eastern Standard)

EMILY POST, author of the Personality of [illegible] expounds [illegible] every hour [illegible] exchanges ideas with DOCTOR B. W. FIELDMAN on the subject of making home [illegible] over a new series presented at 12 noon over an NBC WJZ network.

LITTLE JACK LITTLE can be heard over the CBS-WABC chain at 1:30 p. m. each Sunday, Wednesday and Friday in a return to the one-man type of show which originally won him national popularity.

WALTER HUSTON, distinguished stage and screen star, will take the title role again in his well-remembered Broadway hit "The Barker" during the radio version of the play to be presented at 2:30 p. m. over an NBC WJZ network.

Traveling Show, and be the Roses and Drums [illegible] sketch at 5 p. m. over an NBC WJZ [illegible] How traveling entertainers try to [illegible] the location of the Federal [illegible] in the city of Petersburg, will be depicted in this episode.

DANA SUESSE, famous feminine composer and pianist, will be the guest star of Miss by Gershwin at 6 p. m. over CBS-WABC network.

MARCONI, father of radio, will inaugurate a series of "American Hours" for short wave listeners, when he speaks from Rome, Italy, in an international broadcast over an NBC WEAF network. At 7 p. m. Marconi [illegible] on short waves with [illegible] the series [illegible] the importance of the short wave programs [illegible] operas and other features.

CHARLIE KING and PEGGY EVANS, popular favorites of the musical comedy stage, have come to the [illegible] for their first extended series of songs and comedy on the Eastern program presented at 7:45 p. m. over an NBC WJZ network. This new series supplants the one-act plays formerly heard.

EDMUND LOWE and VICTOR McLAGLEN, these celebrated [illegible] friendly enemies of screen fame, will be presented in a comedy sketch from Hollywood as the Hall of Fame guests over an NBC WEAF network at 10 p. m.

The World and the Average Man will be the subject of HENDRIK WILLEM VAN LOON, historian and journalist in the American Forum series of talks at 10:30 p. m. over an NBC WJZ network.

Monday, Oct. 29

Squad of the Air will dramatize its history session on Julius Caesar over the CBS WABC network at 2:30 p. m.

America's Little House is the scene of one of the first Better Homes programs from the demonstration house on Park Avenue New York City, at 4 p. m. Mondays, Tuesdays and Thursdays over the CBS-WABC network.

DOCTOR ROYAL S. COPELAND will [illegible] during the program for American Students Federation over the CBS-WABC network at 4:30 p. m.

THE SIZZLERS, male vocal trio and dispensers of [illegible] numbers, are now heard on Mondays over WEAF and associated stations at 7:30 p. m.

GUS VAN, who has been on several [illegible] since the passing of his partner, Joe Schenck, four years ago, will be on the air with a new skit from Monday to Friday at 2:45 p. m. over the NBC-WEAF network. HUGO MARIANI and his orchestra will accompany Van.

Mobilization for the Human Needs program will be heard over the CBS-WABC network at 10:30 p. m. The series of public [illegible] discussions on Doctors, Dollars and Disease recently scheduled at this time, [illegible] been suspended until November 19 in order to clear time for the air [illegible] stations.

The Gumbatts, a new series of family [illegible] featuring [illegible] EDWARD LORD, is heard over an NBC WEAF network [illegible] Monday and Wednesday from [illegible] to 11:15 p. m.

Tuesday, Oct. 30

Science Service program over the CBS network at 4:30 p. m. will present DEAN R. H. FERNALD, Towne Scientific School, University of Pennsylvania, whose subject is "Five Thousand Years in Engineering."

DR. BERNARD SACHS, President of the New York Academy of Medicine, will report on the progress of the medical profession's battle against cancer, in a broadcast over an NBC-WEAF network at 4:45 p. m. Subject will be "The Reaction of the Public to Cancer Education."

BORAH MINNEVITCH and his Harmonica Rascals now are heard in a series of broadcasts at 6:35 p. m., over an NBC-WJZ network.

JOSCHA SEIDEL, violin virtuoso, will be the guest star featured with ISHAM JONES and his orchestra over the CBS network, at 9:30 p. m.

CAMERON KING, veteran soldier and adventurer, is back on the air for NBC-WJZ network listeners from 10 to 10:30 p. m. every week.

HARRIET HILLIARD

No wonder Ozzie Nelson's singing has that extra throb and Joe Penner goes gaga in his gags. Miss Hilliard's charming voice and personality add much to that Sunday 7.30 p. m. EST NBC-WJZ network show. She may also be heard with the Nelson orchestra from the Hotel New Yorker at 11:30 p. m. Wednesdays and 11 p. m. Fridays over the CBS WABC network

Wednesday, Oct. 31

Your Hostess, CORINNE WRIGHT, lists a new home [illegible] series to be presented every Wednesday from [illegible] to 10 a. m. by Mrs. Wright, New York Society leader, and guest stars, over the CBS network.

The Rochester Civic Orchestra has returned to the airwaves again for an extended series of concerts presented at 4:30 p. m. from WHAM, Rochester, over an extensive NBC-WJZ network.

Thursday, Nov. 1

Academy of Medicine program over the CBS network at 11:15 p. m. will present Doctor CLARENCE W. LIEB speaking on Art, Science and Nonsense of Compatible Living.

GENERAL EVANGELINE BOOTH [illegible] the [illegible] Army will be [illegible] over an NBC WJZ network at [illegible] p. m. Monday and [illegible] in this dedication.

Friday, Nov. 2

[illegible] of the Air features [illegible] The Woman [illegible] program presented in over the CBS network at 2:30 p. m.

DICK LIBERTY's Music Box, [illegible] through the [illegible] arrangements [illegible] Dick Liberty, ROBERT ARMBRUSTER and his New Quartet and the songs of MARY COURTLAND will [illegible] at 8:15 p. m.

Saturday, Nov. 3

Police Chief O. W. WILSON of Wichita, Kansas, will be interviewed in Make the Police [illegible] by WILL SHARO, [illegible] assistant to president American Bar Association, at 7:45 p. m. over the CBS network.

Programs for Monday, October 29

Star ★ Indicates High Spot Selections

6:45 A.M.

NBC—[illegible] WEAF WGY

7:00 A.M.

ABS—Morning [illegible] WMCA

7:30 A.M.

CBS—Organ Recital: WABC

NBC—[illegible] WJZ

ABS—Trans & [illegible] WMCA

7:45 A.M.

NBC [illegible] WEAF WBEN

NBC [illegible] WJZ

WGY—[illegible]

WHAM—[illegible]

8:00 A.M.

NBC [illegible] WEAF WTIC WCSH [illegible]

CBS [illegible] WABC

NBC—[illegible] WJZ WBZ

AB—[illegible] WMCA

WG—[illegible]

WHAM—[illegible]

8:15 A.M.

NBC—[illegible] WEAF WJZ WBZ WHAM

AB—[illegible] WMCA WIRO

W—[illegible]

8:30 A.M.

NBC [illegible] WCSH [illegible] WTAG

CBS [illegible]

NBC [illegible] WJZ WHAM [illegible]

ABS—[illegible] WMCA

8:45 A.M.

ABS—Harr[illegible] WMCA WPRO

9:00 A.M.

NBC—[illegible] WEAF WCSH WTAG

NBC [illegible] WJZ WBZ WSYR

CBS—Mother's [illegible] WABC WOKO WNAC [illegible] WBZ WEEI WBEN WGR WGLC

AB—[illegible] WMCA WIRO

WBEN—News [illegible] Impressions

WGY—[illegible]

WHAM—[illegible] Program

9:15 A.M.

NBC [illegible] WEAF WEEI WCSH WTIC WBEN

AB—[illegible] WMCA

ABS—[illegible] WIRO

WGY—[illegible]

WHAM—[illegible]

9:30 A.M.

NBC [illegible] WEAF WCSH [illegible]

AB—[illegible] WMCA

ABS—[illegible] WIRO

WGY—[illegible] Orchestra

WHAM—[illegible]

WABC—[illegible] CBS

9:45 A.M.

NBC—[illegible] WEAF WCSH WTAG

AB—[illegible] WMCA WPRO

WBEN—[illegible]

WGY—[illegible]

10:00 A.M.

NBC—[illegible] Rose: WEAF [illegible] WTAG WGY

CBS—News: [illegible] in Contrast, WIBZ [illegible] WAAB WFEA WABC [illegible]

NBC [illegible] WJZ WBZ WHAM WSYR

AB—The [illegible] Feeding of Men: WMCA [illegible]

WBEN—[illegible]

10:15 A.M.

NBC—[illegible] WEAF WJAR WEEI [illegible] WTIC WBEN WHAM [illegible]

CBS—[illegible] WABC WOKO WNAC WEAN WEBL WGR

NBC—[illegible] WJZ WHAM WBZ

AB—News, Lyric Strings. WMCA WIRO

10:30 A.M.

CBS—All [illegible] WABC WDRC WAAB WORC WEAN

NBC—The Land of Beginning Again: WEAF

CBS—[illegible] WOKO WHEC [illegible]

NBC—[illegible] WJZ WBZ

NBC—[illegible] WCSH WTIC WJAR

AB—[illegible] WMCA

AB—[illegible] WPRO

WBEN—[illegible] organist

WGY—[illegible]

WHAM—[illegible]

10:45 A.M.

CBS—Dorothy [illegible] Norm Sherr: WABC WNAC WOKO WEBL WGLC WKBW WHEC WIBZ

NBC—Morning Parade: WEAF WJAR WTAG

NBC—News, Radio Kitchen: WJZ WHAM

AB—Tony Cabeech: WMCA WPRO

WGY—Johnny Marvin, tenor

11:00 A.M.

NBC—News [illegible] WEAF WGY WTIC WCSH WJAR WBEN WTAG

CBS—[illegible] & [illegible] Beverly: WABC [illegible] WDRC WBEN WEEI WIBZ WFEA WHEC WGR

NBC—The [illegible] WJZ

AB—[illegible] WIRO

ABS—[illegible] WMCA

WHAM—[illegible]

11:15 A.M.

★ NBC—Tony Wons [illegible] WJZ [illegible]

AB—[illegible] WMCA

AB—[illegible]

W—[illegible]

W—[illegible] & [illegible] CBS

11:30 A.M.

NBC—[illegible] WSYR

CBS—[illegible] WABC WOKO WEEI WFEA [illegible] WEBL [illegible]

AB—[illegible] WMCA WIRO

WHAM—[illegible]

11:45 A.M.

CBS—The [illegible] WABC WNAC WKBW

AB—[illegible] WMCA WIRO

WHAM—Tom Emerson, organist

Afternoon

12:00 Noon

NBC—Marion [illegible] WEAF WEEI WCSH WTIC WJAR WBEN

★ CBS—Voice of Experience: WABC WNAC WDRC WEAN WEBL WGR WSYR

NBC—Songs and Ha[illegible] songs: WJZ WHAM

ABS—Bob Fagan's Orch. WMCA WPRO

WGY—Barjeloers

12:15 P.M.

NBC—Hymns & [illegible] WEAF WTIC WEEI WTAG WJAR WBEN

NBC—[illegible] News tenor: WJZ WSYR

CBS—Betty Bothell [illegible] WABC WAAB WORC WOKO WORC WHEC WIBZ WFEA WGLC WGR

NBC—[illegible]

WHAM—News, Agricultural Forum

12:30 P.M.

NBC—Farm & [illegible] Hour: WJZ WBZ WHAM WSYR

CBS—[illegible] Messners Orch. WABC WOKO WNAC WIBZ WGR

NBC—[illegible] WEAF WTIC WCSH

AB—[illegible] WMCA WPRO

WBEN—[illegible] Makers

WGY—[illegible]

12:45 P.M.

ABS—WT[illegible] Orch. WMCA WPRO

WBEN—Stock & Commodity Quotat'ns

WTAG—Merry Musicians (NBC)

1:00 P.M.

NBC—Markets and Weather: WEAF

CBS—[illegible] Harris [illegible] WABC WEEI WOKO WAAB WHEC WGLC WGR

WBEN—[illegible] Service

WGY—Musical Program

1:15 P.M.

NBC—Peggy's [illegible] sketch: WEAF WGY WEEI WTIC WCSH WJAR WBEN WTAG

ABS—[illegible] WMCA WPRO

1:30 P.M.

NBC—Rex Battles [illegible] WEAF WTIC WCSH WJAR WTAG WEEI

CBS—[illegible] Diane: WABC WOKO WNAC WDRC WGLC WEBL WORC WGR

NBC—Vic & Sade: WJZ WBZ WSYR

ABS—Eddie Prior's Orch. WMCA WPRO

WBEN—Dollars and Sense

WGY—The Vagabonds

WHAM—School of the Air

1:45 P.M.

NBC—Great Composers Program: WJZ

CBS—Pat Kennedy, Art Kassel's Orch. WABC WNAC WGR

NBC—Rex Battles [illegible] WBEN

WGY—The Singbirds

2:00 P.M.

NBC—[illegible] WEAF WCSH WTIC WJAR WTAG WBEN

CBS—Marie, the Little French Princess: WABC WDRC WNAC WICC WHEC WEBL WOKO WFEA WEAN WIBZ

ABS—Piano Duo WMCA WPRO

WGY—Lauren Bernstong

WHAM—Jan Campbell's Orchestra

2:15 P.M.

ABS—Quartet. WMCA WPRO

★ CBS—Romance of Helen Trent: WABC WNAC WHEC WEBL WORC WFEA WEAN

WGY—[illegible]

WHAM—[illegible]

2:30 P.M.

NBC—Home [illegible] WJZ

★ CBS—School of the Air: WABC WNAC WDRC WGR WEAN WEBL WORC WEBL WGLC WIBZ

NBC—[illegible] WHAM WSYR

ABS—[illegible] WMCA WIRO

WEEI—The [illegible] NBC

WGY—Aunt's Parade

2:45 P.M.

NBC—[illegible] WEAF WTIC WEEI WCSH WJAR

NBC—[illegible] WJZ WHAM

WBEN—[illegible]

3:00 P.M.

NBC—[illegible] WJZ WHAM WSYR

CBS—[illegible] WOKO WNAC WEAN WEBL WORC WGR

NBC—[illegible] WEEI WGY WTIC WBEN

ABS—[illegible] WMCA WIRO

3:15 P.M.

NBC—Dreams [illegible] true: WEAF WEEI WCSH WTIC WGY WTAG WJAR WBEN

ABS—[illegible] baritone WMCA WIRO

3:30 P.M.

CBS—Marie Baron: WABC WGLC WOKO WDRC WNAC WGR WHEC WEAN WIBZ WKBW

NBC—Woman's Radio Review: WEAF WCSH WGY WTIC WJAR WBEN

ABS—Sports Talk Orch. WMCA

ABS—[illegible] WIRO

4:00 P.M.

CBS—Visiting America's Little House: WABC WOKO WNAC WDRC WHEC WEAN WEBL WIBZ WGLC WHEC WORC WGR

NBC—John Martin's Story Hour: WEAF

NBC—Betty & Bob: WJZ WBZ WGY WHAM WCSH WSYR WJAR WBEN WTAG

4:15 P.M.

CBS—Carson and [illegible] piano duo: WABC WIBZ WOKO WNAC WRC WDRC WEBL WGLC WFEA WHEC WORC WGR

NBC—[illegible] songs: WBZ

NBC—[illegible] Trail: WEAF WGY WCSH WEEI WJAR WTAG WTIC

NBC—Songs and Stories: WJZ

WBEN—Stock & Commodity Quotations

WHAM—News

4:30 P.M.

NBC—Strength Musical: WJZ WBZ

CBS—Dr. [illegible] Copeland: WABC WOKO WDRC WNAC WGR WEBL WFEA WHEC WORC WGLC WEAN WIBZ WKBW

NBC—[illegible] Wallace songs: WEAF WGY WEEI WJAR WTAG

WBEN—Gordon Johnson, organist

WHAM—Edward C. May, organist

4:45 P.M.

NBC—Arnine Beyers Orch.: WJZ WHAM WSYR

NBC—Adventures on Mystery Island: WEAF WCSH WEEI WTIC WTAG

WBEN—[illegible] Boys Club

WGY—Stock Reports

5:00 P.M.

CBS—Ogden Sol of Fire: WABC WAAB WGR

NBC—A. Pearce's Gang: WJZ

NBC—George Stoney's Music: WEAF WBEN WEEI WTIC WTAG WJAR

WGY—Musical Program

WHAM—Tony Roger

5:15 P.M.

NBC—Tom Mix's Straight Shooters: WEAF WJC WGY WTIC WCSH WEEI WTAG WJAR WBEN

NBC—Alice Joy, songs: WJZ

CBS—Snappy sketch: WABC WOKO WDRC WAAB WHEC WEAN WEBL WIBZ WGR

WHAM—Adventures of Donald Ayer

5:30 P.M.

NBC—Sailors Tree: WEAF WCSH WTIC WBEN WTAG

CBS—Jack Armstrong: WABC WNAC WOKO WDRC WGR WEAN WHEC

NBC—The Singing Lady: WJZ WBZ WHAM

ABS—Sonny's Radio Party: WMCA

WGY—Drama

5:45 P.M.

NBC—Orphan Annie: WJZ WBZ WHAM WSYR

NBC—[illegible] The Holy: WEAF WTIC WCSH WGY WEEI WBEN WJAR WTAG

CBS—Gordon Dane & B[illegible] WABC WAAB WDRC WOKO WNAC WEAN

Night

6:00 P.M.

NBC—[illegible] Orch. WEAF WJAR WGY

CBS—[illegible] WABC WKBW WAAB [illegible]

NBC—[illegible] WJZ

ABS—[illegible] WMCA WIRO

WEEI—The [illegible] NBC

WGY—[illegible]

6:15 P.M.

CBS—[illegible] WIRO

NBC—[illegible] WHAM

CBS—[illegible]

NBC—[illegible]

WGY—[illegible]

6:30 P.M.

NBC—News [illegible] Dog, sp[illegible] WEAF

CBS—The [illegible] WABC WAAB WDRC WOKO WEAN WEBL WORC WHEC WKBW

NBC—News, Three X Sisters: WJZ WSYR

ABS—News, Dance Orchestra: WIRO

ABS—Screen Revue S. Taylor: WMCA

WBEN—Sports Review

WGY—News, Evening Brevities

WHAM—Reverers

6:45 P.M.

NBC—Bob [illegible] Orch. WEAF WEEI WCSH WGY WTIC WBEN WJAR WTAG

NBC—Lowell Thomas, news: WJZ WBZ WHAM

ABS—Tony Wakeman sports: WPRO

ABS—Sports [illegible] WMCA

7:00 P.M.

★ CBS—Myrt & Marge: WABC WEBL WOKO [illegible]

★ NBC—Amos 'n' Andy: WJZ WBZ WHAM

NBC—Eas[illegible] WEAF WTAM

ABS—[illegible] WMCA WIRO

WBEN—Adventure of Jo[illegible]

WGY—Jules Landry's Serenaders

7:15 P.M.

NBC—Melodic Bates songs: WJZ WHAM WBZ WSYR

CBS—Jack [illegible] Bell: WABC WNAC WGR

NBC—Gene & Glenn: WEAF WEEI WGY WCSH WBEN WTAG WJAR

ABS—American Poet: WMCA WPRO

7:30 P.M.

NBC—Dixie Dunbar, A. Bernard: WEAF WGY WCSH WJAR WTAG

CBS—Lum & Abner: WABC WOKO WDRC WORC WHEC WEBL WGR

★ NBC—BEECH NUT PRESENTS Meg Davis [illegible] Barbara Meredith, Jack Rosario, Mary Barney & Elizabeth [illegible] comedy sketch: WJZ WHAM WBZ WSYR WBEN

ABS—Maestro Show: WMCA WPRO

7:45 P.M.

★ NBC—Frank Buck's Adventures: WEAF WCSH WGY WBEN

CBS—Blake Carter, news: WABC WNAC WGR

★ NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR

ABS—News: WMCA WPRO

8:00 P.M.

★ NBC—STUDEBAKER CHAMPIONS Present Richard Himber's Orch., Joey Nash, vocalist: WEAF WJAR WEEI WGY WCSH WBEN WTAG WTIC

CBS—Larson Rubinoff's Blackaroons: WABC WNAC WEEI WOKO WHEC WGR WEAN WEBL WGR

★ NBC—Jan Garber's Supper Club: WJZ WBZ WHAM WSYR

ABS—Three [illegible] Masters: WMCA

ABS—Screen [illegible] WIRO

8:15 P.M.

CBS—Edwin C. Hill: WABC WOKO WNAC WEBC WEBL WEAN WGR

ABS—Five Star Final: WMCA WPRO

WTIC—Richard Himber's Orch. NBC

8:30 P.M.

★ NBC—Garden Concert: Gladys Swarthout, mezzo-soprano: WEAF WEEI WCSH WGY WBEN WTAG WJAR

NBC—[illegible] Quartet: WJZ WBZ WHAM WSYR

★ CBS—[illegible] Fantasies: Orch.; M[illegible] WABC WOKO WDRC [illegible] WEAN WEBL WGR

ABS—[illegible]

ABS—[illegible] WMCA

8:45 P.M.

NBC—[illegible] WJZ

AB—[illegible]

WMCA—[illegible]

9:00 P.M.

★ NBC—[illegible]

★ CBS—[illegible]

★ NBC—[illegible] BZ

AB—[illegible]

9:30 P.M.

★ NBC—[illegible]

★ CBS—EX[illegible] PRESENTS: THE [illegible] WNAC WEAN WEBL WGR

9:45 P.M.

ABS—Vocal [illegible] WMCA WIRO

10:00 P.M.

★ CBS—Wayne King's Orch. WABC WAAB [illegible] WEAN WKBW

★ NBC—Contented Prom: WEAF WEEI WCSH WTIC WGY WJAR WBEN WTAG

NBC—[illegible] Music: WJZ

ABS—Broad & Tucker: WMCA WPRO

WHAM—[illegible] Morning

10:15 P.M.

NBC—[illegible] Music: WHAM WSYR

10:30 P.M.

★ CBS—Mobilization for Human Needs: WABC WDRC WOKO WFEA WICC WAAB WNAC WGR WIBZ WEBL

ABS—Sleepy Hollow Orch. WMCA WPRO

10:45 P.M.

NBC—Democratic Republican series: WJZ

11:00 P.M.

NBC—The [illegible] Family: Senator Ford: WEAF WTIC WCSH WJAR

CBS—Jerry Cooper, baritone: WABC WKBW WAAB WOKO

NBC—Ha[illegible] Orch. WJZ WSYR

ABS—Voice of Romance: WMCA WPRO

WBEN—News, Sports Review

WGY—[illegible] Orchestra

11:15 P.M.

NBC—Carl H[illegible] WEAF WTIC WCSH WJAR WEEI WGY

CBS—Glen [illegible] Orch. WABC WDRC WNAC WFEA WORC WIBZ

ABS—Dance Till 2 A.M. WMCA WPRO

WHAM—News, Dance Music

11:30 P.M.

NBC—Jolly [illegible] Orch. WJZ WBZ WHAM WSYR

NBC—Will Osborne's Orch. WEAF WCSH WJAR WTAG WBEN

CBS—Glen [illegible] Orch. WOKO WEBL WHEC WICC WKBW WEAN

WGY—Charles Beuranger's Orchestra

11:45 P.M.

CBS—Clyde Lucas Orch. WABC WNAC WDRC WOKO WICC WHEC WORC WEBL WKBW WEAN WFEA WIBZ

12:00 Mid

CBS—Joe Haymes' Orch. WABC WOKO WNAC WEEI WICC WEAN WKBW

NBC—Buddy Rogers Orch.: WEAF WEEI WGY WJAR

NBC—Guy Lombardo's Orch.: WJZ WBZ WSYR

12:30 A.M.

NBC—Angel Ferdinando's Orch. WJZ WBZ

CBS—Dan Russo's Orch. WABC WOKO WNAC WICC WEAN WEBL

NBC—Anson Weeks' orchestra: WEAF WJAR WGY WEEI

1:00 A.M.

CBS—Gene Kardos' Orch. WABC

Plums and Prunes

By Evans Plummer

Paraphrasing that too-famous song, "Annie Doesn't Live Here Any More" SHIRLEY BELL almost wasn't *Orphan Annie* any more.

And ALLAN BARUCH likewise nearly quit being *Joe Cornell*.

It all came to a head last week when the principals of the celebrated parent-children's program, which has been with us from [illegible] for many years, made their final threat to quit.

Differences between the [illegible] of parents [illegible] seemed to grow [illegible] part of these [illegible] preferred [illegible] *Bell* [illegible] was [illegible] sat [illegible] perfect [illegible] ed [illegible]

Shirley and Allan as a matter of fact had a [illegible] But [illegible] point [illegible] Orphan Annie [illegible] had [illegible] them [illegible] various [illegible]

Or do you listen to children's programs? We don't [illegible] they are getting extremely difficult for even a trained automobile [illegible] pedestrian to dodge.

One youngsters program with combined adult appeal is Frank Buck's adventure serie. Assumed a [illegible] at the start, the contract renewal after the original thirteen weeks expired, was for but five weeks. Caution? Or not clicking?

NBC-CBS Competition

THIRD NETWORK extension threats, long hanging over the heads of the Columbia and the National chains, rapidly are becoming realized. Already having a strong foothold in the East, the AMERICAN BROADCASTING SYSTEM, or ABS, has moved out to Detroit, Dayton and St. Louis last week. [illegible] largest city of the country [illegible] WIND [illegible] WIND [illegible] a Columbia outlet.

Whether ABS will be supported sufficiently [illegible] its existence [illegible] be known months from now. However, [illegible] revenues of CBS and NBC have caused almost to prosperity [illegible] and the statistics would [illegible] that the newcomer among the chains has an excellent chance to become a prominent network.

What the ABS [illegible] to the listeners also remains to be seen. At any rate, so far as the East and Midwest are concerned, the new network [illegible] indicate that radio owners will have their choice of at least four high quality network programs (two NBC, one CBS and one ABS) at any moment of the day.

Welcome news is that Vic and Sade have been sold on a five-year optional contract to Crisco starting November 5. And do you suppose that bristling letter to Mr. VOL from Edna St. Clair, in last RADIO GUIDE, turned the trick? We wonder.

LITTLE JACK LITTLE after trying for years to acquire a sponsor for his quality piano playing and singing since not unlike teachers the country over decided to tear organized himself a dance band with the secondary hope of raising it sponsored.

The band was a good one, but still no sponsors rushed.

Came among Lynex officials who recently listened to the orchestra at Columbia's [illegible] The Lynex president was skeptical.

"I'm buy the program," he said, "but [illegible] I don't want [illegible] piano. He was pretty good that way in the old days."

HOLLYWOOD HOTEL, it strikes us, has all the makings of a grand program except that as now presented it lacks unity. The Fiorito music is plumful, Dick Powell, Miss Williams and the dramatic cast are tops, but the whole doesn't hang together. The guest movie star appearances are pleasing, but their dramatic bits distract from the main theme of the program. And as for Louella Parsons—what do YOU think? We could get along without her voice and gossip.

The Double-O

TEN EXTREMELY GOOD reasons for not going out Sunday night.

6:30 p. m., EST—Take *Smilin' Ed McConnell* for an opener, although he'd rate top billing at any vaudeville house. Follow with—

7 p. m. *Jack Benny* and *Mary, Frank Parker* and *Don Bestor*, a hand with four aces if there ever was one. Next—

7:30 p. m.—*Joe Penner* and company for us, although we'd like also to tune in the *Buddy Rogers* show if it didn't conflict. And now—

8 p. m.—The *Ford Symphony* directed by *Victor Kolar* with a program of symphony as we like it. Take back your N. Y. Philharmonic.

9 p. m.—and our sympathies are divided between *Charles Previn's* "Silken String" with *Countess Albani* and *Alexander Woollcott* of the gimlet wit.

9:30 p. m. *Walter Winchell*, first on the menu with *Wm. Rogers* following. Another difficult choice and time conflict.

10 p. m.—*Hollywood Hotel* with a very entertaining part *Charles Ruggles* and *Mary Brian*. And now, a nightcap.

10:30 p. m. *Frank Black's* orchestra with rollicking *Jean McNeill* and *Betty Winkler*, plus *Jane Froman*. And so to bed.

Tuned In Locally

MYRT AND MARGE going in for trap shooting. (*Mr. Frazier, be sure to spell 'trap' correctly.*)

AL SHORT deserting the Windy City NBC emporium.

GEORGE OLSEN and ETHEL SHUTTA getting in their last rounds of golf before Winter [illegible]

GENE ARNOLD trying to figure out how much he "invested" in nut stand concessions at the Century of Progress.

NORM SHERR getting peeved because he receives letters complimenting NORMA SHEARER on her marvelous piano playing!

INSPIRED by goofy song titles, our first assistant stage [illegible] a little batter than usual last week and remarked: "I've Got Time on My Hands, Sand in My Shoes, [illegible] My Pants, Snake Get in My Eyes, [illegible] My Heart and There's a Rainbow Round My Shoulder." We [illegible] to laugh her up with kidding!

VIRGINIA CLARK

"The Romance of Helen Trent" has returned to the air, and lovely Virginia Clark again plays the title role. This dramatic program is an offering of the CBS-WABC network week-day afternoons except Saturday at 2:15 p. m. EST

Theme Songs That "Click"

The tender strains of "Love Is in Your Eyes" introduce the romantic singing of Tito Guizar to CBS-WABC listeners. Tito sings the lyric to his own guitar accompaniment and probably nobody in the world could give the words and music the same romantic expression as Tito does. The reason is that he wrote them himself.

That was a year ago.

A native of Mexico, the tenor originally penned the words in his native Spanish and then had them translated into English. Now as soon as they are heard, every listener who wants to escape from the dull routine of everyday life stops to listen to Tito's dreamy song.

The mellow plucking of three harps provides a fitting background for his solos. For a brief period, the world of old Spain of flashing-eyed senoritas and dashing caballeros is brought to the homes of modern Americans.

Almost all his selections are Tito's own, original compositions. As the program comes to a close he softly sings the final bars of "Love Is in Your Eyes."

Tito Guizar may be heard over a CBS-WABC network any Sunday at 12:30 p. m., EST, in a program sponsored by the Brillo Manufacturing Company.

Programs for Tuesday, October 30

Star ★ Indicates High Spot Selections

6:45 A.M.

NBC—[illegible] WEAF WGY WEEI WBEN

7:00 A.M.

ABS—[illegible] WMCA

7:30 A.M.

NBC—[illegible] WJZ
CBS—[illegible] WABC
ABS—[illegible] WMCA

7:45 A.M.

NBC—[illegible] WEAF WBEN
NBC—[illegible] WJZ
WGY—[illegible]
WHAM—[illegible]

8:00 A.M.

NBC—[illegible] WEAF WCSH WTAG WBEN
CBS—[illegible] WABC
NBC—[illegible] WJZ WBZ
ABS—[illegible] WMCA
WGY—Musical Clock
WHAM—[illegible]

8:15 A.M.

NBC—[illegible] WEAF
CBS—[illegible] WABC
NBC—[illegible] WJZ WBZ WHAM
ABS—[illegible] WMCA WPRO
WJZ—[illegible] NBC)

8:30 A.M.

NBC—[illegible] WEAF WGY WBEN WCSH WEEI WTIC WTAG WJAR
CBS—[illegible] WABC
NBC—Low White, piano WJZ WHAM WSYR
ABS—[illegible] WMCA

8:45 A.M.

ABS—[illegible] WMCA WPRO

9:00 A.M.

NBC—[illegible] WEAF WGY
CBS—[illegible] WABC WORC WNAC WGR WEAA WJZ WBZ WEAN WEBL WCSH
NBC—[illegible] WJZ WHAM WSYR WBZ
ABS—[illegible] the Morning, Ed Smith: WMCA WPRO
WBEN—News, The Texan
WHAM—Towne Crier Program

9:15 A.M.

NBC—[illegible] WEAF WEEI WGY WTAG WBEN WCSH
ABS—[illegible] WMCA WPRO
WHAM—[illegible] orchestra

9:30 A.M.

NBC—[illegible] songs WEAF WBEN WTIC WCSH WEEI
ABS—[illegible] WMCA
ABS—[illegible] WPRO
WGY—[illegible] Orchestra
WHAM—Breakfast Club (NBC)
WMAS—Happy Days revue (CBS)

9:45 A.M.

NBC—[illegible] Wife Saver: WEAF WTIC WCSH WTAG
ABS—The Earliest News WMCA
ABS—[illegible] pianist WPRO
WBEN—[illegible]
WGY—[illegible] of Harmony
WHAM—Mary E. Freeman

10:00 A.M.

CBS—News, Music Masters WABC WORC WOKO WKBW WGR WEAA WEBL WBZ
NBC—News, Betty & Bob WEAF WEEI WGY WTAG WBEN
NBC—[illegible] WJZ WBZ WSYR
ABS—[illegible] WMCA WPRO

10:15 A.M.

CBS—Billy Green WABC WAAB WEBL WORC WOKO WGR
NBC—[illegible] WEAF WEEI WGY WCSH WTIC WJAR WBEN WTAG
NBC—[illegible] of Romance WJZ WBZ WHAM
ABS—News, Lyric Strings WMCA WPRO

10:30 A.M.

NBC—[illegible] WEAF WCSH WEEI WGY WBEN
NBC—[illegible] Children WJZ WBZ WSYR
CBS—Mario Ensemble WABC WOKO WNAC WDRC WEAA WFBL WGR WHEC WGLC WIBZ WEAN
ABS—[illegible] Corner, Art Egan WMCA WPRO
WGY—[illegible] Bag
WHAM—Arts Theatre Bureau

10:45 A.M.

NBC—News; Radio Kitchen WJZ
NBC—[illegible] Parade WTAG
WGY—[illegible]
WHAM—Square Holiday orchestra
WMAS—Matinee Ensemble (CBS)

11:00 A.M.

NBC—[illegible] WJZ WBZ
CBS—[illegible] WABC WDRC WNAC WORC WLBZ
NBC—Galaxy of Stars WBEN WGY
CBS—Mary Lee Taylor WKBW
ABS—[illegible] Lecture WMCA
ABS—[illegible] & New WPRO

11:15 A.M.

CBS—[illegible] pianist WABC WOKO WDRC WNAC WHEC WGLC WKBW
NBC—[illegible] philosopher. WJZ WHAM WBZ WSYR
NBC—[illegible] WEAF WEEI WGY WCSH WTIC WJAR WBEN WTAG
ABS—May Time Parade WMCA
ABS—Morning Parade WPRO

11:30 A.M.

★ NBC—Marine Band WJZ WHAM WBZ WSYR
NBC—Three Shades of Blue, trio WEAF WGY WEEI WTIC WCSH WJAR WBEN
CBS—Navy Band WABC WORC WOKO WNAC WDRC WEAA WHEC WEBL WLBZ WGLC WKBW
ABS—[illegible] of the Air WMCA
ABS—Charlotte Harriman WKPR

11:45 A.M.

NBC—Keenan & Phillips piano duo WEAF WTIC WEEI WCSH WTAG WJAR WBEN
ABS—Sticks & Keys WMCA WPRO
WGY—Martha & Hal

Afternoon

12:00 Noon

NBC—[illegible] Waters, baritone WEAF WEEI WCSH WTAG WJAR WBEN
★ CBS—Voice of Experience: WABC WNAC WDRC WEAN WFBL WGR
ABS—Boy Fellows Orch WMCA WPRO
WGY—Musical Program

12:15 P.M.

CBS—Connie Gates songs WABC WOKO WAAB WIBZ WGLC WGR WEAA WHLC
NBC—Farm & Home Hour: WJZ WHAM WBZ WSYR
NBC—Merry Madcaps WEAF WTIC WCSH WJAR WBEN
WGY—[illegible] Mayon
WHAM—News, Agricultural Forum

12:30 P.M.

CBS—[illegible] Orch WABC WOKO WKBW WFBL WGLC WHEC WEAA WIBZ WORC
NBC—Farm & Home Hour: WJZ WHAM WBZ WSYR
NBC—Merry Madcaps WEAF WTIC WCSH WJAR WBEN
ABS—Roger Santiago WMCA WPRO
WGY—Farm Program

12:45 P.M.

ABS—H. Landers Orch WMCA WPRO
WBEN—Stocks & Commodity Quotations
WGR—Harold Kratt's Orch. (CBS)
WHAM—Rotary Club Speaker
WTAG—Merry Madcaps (NBC)

1:00 P.M.

NBC—Market & Weather WEAF
CBS—George Hall's Orch WABC WDRC WOKO WAAB WHEC WGR WGLC
NBC—Rex Battle's Ensemble WCSH WTIC WTAG WJAR
WBEN—Farm Service
WGY—The Vagabonds

1:15 P.M.

NBC—Rex Battle's Ensemble: WEAF WEEI WBEN WGY
ABS—News WMCA WPRO

1:30 P.M.

NBC—Vic & Sade WJZ WBZ WSYR
CBS—[illegible] Ensemble WABC WDRC WOKO WNAC WHEC WFBL WGLC WEAA
★ NBC—Master Music Hour: WEAF WTIC WCSH WTAG WJAR
ABS—Little Priors Orch: WMCA WPRO
WBEN—Dollars and Sense
WGY—"Under the Elms"
WHAM—School of the Air

1:45 P.M.

CBS—Pat Kennedy, Art Kassel's Orch.: WGR
NBC—Beulah Croft song portraits: WJZ WHAM WSYR
CBS—Peter Velas Ensemble: WORC WIBZ WEAN WGR
ABS—Rainmakers WMCA
ABS—Little Priors Orch WPRO
WBEN—Master Music Hour (NBC)
WGY—The Southerners

2:00 P.M.

NBC—Crossroads from Log of Day: WJZ WHAM
CBS—Music of the French Princess WABC WAAB WDRC WHEC WGR WGLC WEAA WLBZ WEAN WFBL WORC
ABS—Sports Review WMCA WPRO
NBC—[illegible] WEAF
CBS—Mary Lee Taylor WKBW
WEEI—Mirror Man, talk WCSH
WGY—[illegible] sketch

2:15 P.M.

CBS—Romance of Helen Trent WABC WEAA WDRC WNAC WGR WKBW WAAB WEAN WIBZ WFBL
★ ABS—RADIO GUIDE PRESENTS Stephen Birch songs WMCA WPRO
WGY—Housewives Hints
WHAM—[illegible] Air

2:30 P.M.

★ CBS—Amer. School of the Air: WABC WOKO WNAC WDRC WGR WHEC WEBL WGLC WGR WEAN WEEA WLBZ
NBC—Kings Guard Quartet WEAF WCSH WEEI WTAG WJAR WBEN
NBC—Home Sweet Home WJZ
ABS—Roads of Romance WMCA WPRO
NBC—[illegible] Out WHAM WSYR
WGY—Albany on Parade

2:45 P.M.

NBC—Gus Van songs WEAF WCSH WGY WJAR WBEN WEEI
NBC—Nellie Revell Interviews WJZ WHAM WSYR

3:00 P.M.

NBC—Tommy Tucker's Orch WJZ WSYR WHAM
NBC—Mr. Perkins WEAF WGY WEEI WTIC WCSH WTAG WBEN
★ CBS—Columbia Variety Hour: WABC WOKO WDRC WGR WIBZ WEEA WGLC WEAN WORC WEBL WHEC WGLC WNAC
ABS—Geraldine Garrick's Matinee: WMCA WPRO

3:15 P.M.

NBC—Wee Mary WEAF WCSH WTIC WJAR WTAG WEEI
ABS—Crime Leader WMCA WPRO
WBEN—Buffalo Historical Society
WGY—Matinee Players

3:30 P.M.

NBC—Women's Radio Review WEAF WGY WCSH WTIC WEEI WTAG WJAR WBEN
NBC—Magic WJZ WBZ WSYR WHAM
ABS—Sports Orch WMCA
ABS—Tiffany Winters WPRO

4:00 P.M.

CBS—Visiting America's Little House WABC WNAC WOKO WHLC WGR WIBZ WGLC WEAN WDRC
NBC—Chuck Webb's Orch. WEAF WTIC
NBC—Betty & Bob WJZ WBZ WGY WHAM WCSH WSYR WTAG WJAR WBEN

4:15 P.M.

CBS—Poetic Strings: WABC WOKO WGLC WGR WNAC WEAN WLBZ WDRC
NBC—Platt & Nierman, pianists WJZ WBZ WSYR
NBC—Chuck Webb's Orch WGY WCSH WJAR WLBZ WTAG
WBEN—Stock & Commodity Quotations
WHAM—News

4:30 P.M.

★ CBS—Mrs. Calvin Coolidge talk: WABC WOKO WKBW WNAC WGR WEEA WEAN WORC WGLC WHCC WDRC WEBL WLBZ
NBC—Vocal Soloist WJZ WHAM WBZ
NBC—The Jesters WEAF WEEI WGY WTIC WTAG WJAR WBEN

4:45 P.M.

★ CBS—Dick Messner's Orch.: WABC WOKO WAAB WGLC WGR WDRC WIBZ WEAN
NBC—Dr. Bernard Sachs talk: WEAF WTIC WEEI WJAR WTAG
WBEN—Uncle Ben's Club
WGY—Stock Reports
WHAM—Stamp Club

5:00 P.M.

NBC—George Sterny's Orch.: WEAF WTIC WEEI WGY WTAG WJAR WBEN
CBS—Dick Messner's Orch.: WKBW
NBC—Your Health WJZ WHAM

5:15 P.M.

CBS—Skippy WABC WOKO WEAN WAAB WDRC WGR WFBL WHEC
NBC—Alice Joy songs: WJZ
WBEN—Women in the News
WGY—Three Schoolmaids
WHAM—Uncle Wiggily

5:30 P.M.

NBC—Singing Lady: WJZ WBZ WHAM
NBC—Radio Charades: WEAF WTAG WTIC
CBS—Jack Armstrong WABC WOKO WDRC WHEC WEAN WGR WNAC
ABS—Sally's Radio Party WMCA
ABS—Bob Fallon's Orchestra WPRO
E. T.—Uncle Wiggley: WGY WBEN

5:45 P.M.

NBC—[illegible] Annie WJZ WBZ WHAM WSYR
CBS—[illegible] WABC WOKO WORC WKBW WHEC WEBL
NBC—Nursery Rhymes WEAF WGY WBEN
CBS—[illegible] WAAB
NBC—[illegible] WEEI

Night

6:00 P.M.

NBC—Angelo Fernando's Orch WEAF WTAG
NBC—Xavier Cugat's Orch WJZ
CBS—Buck Rogers WABC WKBW WAAB WOKO WHEC WEBL
ABS—Tony Cabooch WMCA WPRO
WBEN—News, Housewives Reverie
WGY—Old Man Sunshine
WHAM—Sportcast

6:15 P.M.

NBC—Mel Week organ Song WEAF WTAG WJAR
CBS—Bobby Benson & Sunny Jim WABC WAAB WDRC WOKO WGR WEAN WEBL WIBZ
ABS—Investors Service WMCA
ABS—Charley Eckel's Orch WPRO
WBEN—Variety Ensemble
WGY—Adventures of Jimmy Allen
WHAM—Comedy Stars of Hollywood

6:30 P.M.

NBC—Burns, Margaritas Harmonica Rascals WEAF
CBS—[illegible] Music, Howard Barlow WABC WDRC WKBW WIBZ WEEA WEAN WHEC WGLC
NBC—News Digest, Pare WJZ
ABS—Day I Roundup WMCA
ABS—News, Jack Orchestra Orch WPRO
WBEN—Sports Review
WGY—Evening Brevities
WHAM—Reveries

6:45 P.M.

CBS—[illegible] Music WAAB WDRC WORC
NBC—Bess Batchelor sketch WEAF WEEI WCSH WGY WTIC WJAR WTAG WBEN
NBC—Lowell Thomas WJZ WHAM WBZ WSYR
ABS—Sports Review WMCA
ABS—Tony Wakeman sports WPRO

7:00 P.M.

★ CBS—Myrt & Marge WABC WFBL WOKO WDRC WNAC WGR WEAN
★ NBC—Amos 'n' Andy WJZ WBZ WHAM
NBC—Democrat - Republican, talk WEAF WCSH
ABS—Phil Barry songs, Bob Haring's Orchestra WMCA WPRO
WBEN—Adventures of Jimmy Allen
WGY—Utica Club Singers

7:15 P.M.

NBC—Harold Van Emburgh, baritone: WJZ WHAM
NBC—Gene & Glenn: WEAF WGY WCSH WEEI WRVA WJAR WBEN WTAG
CBS—Let's Plain Bill: WABC WNAC WGR
ABS—Gridiron Greats; Guests WMCA WPRO

7:30 P.M.

★ NBC—You & Your Government: WEAF WTIC WGY WCSH
CBS—Whispering Jack Smith's Orch WABC WDRC WOKO WNAC WGR WEAN WORC WFBL
★ NBC—HOUSEHOLD FINANCE Corp. Presents Musical Memories, Edgar A. Guest & Co. WJZ WBZ WHAM WSYR WBAL WMAL WBZA
ABS—Max Bergere's Ensemble WMCA WPRO

7:45 P.M.

CBS—Boake Carter: WABC WNAC WGR
NBC—Frank Buck's Adventures: WEAF WCSH WGY WBEN
ABS—News WMCA WPRO

8:00 P.M.

NBC—Crime Clues WJZ WBZ WSYR
★ CBS—Lavender & Old Lace WABC WOKO WNAC WDRC WGR WFBL WEAN
NBC—Leo Reisman's Orch.; Phil Duey, baritone WEAF WEEI WCSH WGY WTAG WJAR WBEN
ABS—Lum & Abner, Jerry trio WPRO
WHAM—Behind the Headlines

8:15 P.M.

ABS—Five Star Final, news drama WMCA WPRO
WHAM—Jimmy Allen, sketch
WTIC—Leo Reisman's Orch. (NBC)

8:30 P.M.

NBC—Wayne King's Orch WEAF WEEI WCSH WGY WTIC WJAR WBEN WTAG
★ CBS—Abe Lyman's Orch WABC WOKO WAAB WNAC WEBL WEAN WHEC WGR
★ NBC—Lawrence Tibbett, baritone: WJZ WHAM WBZ WSYR
ABS—Stars & Songs WPRO
ABS—Sagebrush Harmonizers WMCA

8:45 P.M.

ABS—Kay Thompson WMCA WPRO

9:00 P.M.

★ CBS—Bing Crosby, Boswell Sisters: WABC WORC WNAC WOKO WEBL WEAN WKBW
NBC—Ben Bernie's Orch WEAF WCSH WGY WEEI WTIC WTAG WJAR WBEN
ABS—Navy Band WMCA WPRO

9:15 P.M.

NBC—The Story Behind the Claim: WJZ WBZ WHAM WSYR

9:30 P.M.

★ CBS—Isham Jones Orch., T. Seidel, guest WABC WDRC WORC WFBL WEEA WHEC WKBW WHLC WEAN WNAC WGR WOKO
★ NBC—Ed Wynn, Eddy Duchin's Orch WEAF WTIC WCSH WGY WEEI WJAR WBEN WTAG
NBC—Hour Across the Border WJZ WBZ
ABS—Serenade WMCA WPRO
WHAM—Merry Go Round

10:00 P.M.

★ NBC—Beauty Box Theater, WEAF WEEI WGY WCSH WTIC WJAR WBEN WTAG
★ CBS—CAMEL CIGARETTES PRESENTS The Camel Caravan with Walter O'Keefe, Annette Hanshaw, Geo. Stoll's Orch. Ted Husing WABC WORC WHEC WEEA WEAN WKBW WEAN WEEA WIBZ WKBW WEAN
NBC—Seven Cameron King WJZ WHAM WSYR
ABS—Jolly Roger WMCA WPRO

10:30 P.M.

NBC—Tim & Irene's Sky Road Show: WJZ WSYR
CBS—George Gray, comedian WABC WOKO WDRC WIBZ WGLC WEEA WEAN WFBL WHEC WORC
ABS—Archie Bleyer's Orch WMCA WPRO
WHAM—News, Jim Campbell's Orch.

11:00 P.M.

CBS—Little Jack Little's Orch WABC WDRC WORC WKBW WHEC
NBC—Del Campo's Orch WJZ
NBC—Robert Royce, tenor WEAF WTIC WEEI WCSH WJAR WTAG
ABS—Dance Music, To 2 A.M. WMCA WPRO

11:30 P.M.

NBC—Dorsey Brothers Orch., Bob Crosby WJZ WHAM WBZ WSYR
CBS—Henry Busse's Orch WABC WDRC WNAC WEBL WIBZ WORC WEAN WEEA WGLC WHEC WKBW WOKO
NBC—Carl Hoff's Orch WEAF WEEI WCSH WTAG WJAR
WBEN—David Cheskin's Orchestra
WGY—Charles Boulanger's Orchestra

12:00 Mid.

NBC—Henry King's Orch WEAF WGY WEEI WJAR
NBC—Ralph Kirbery, Emil Coleman's Orch WJZ WBZ WSYR
CBS—Clyde Lucas Orch WABC WNAC WGLC WOKO WEAN WFBL WKBW
NBC—Seven Cameron King WJZ WHAM WSYR
ABS—Jolly Roger WMCA WPRO

12:30 A.M.

NBC—Fehnes Orch WEAF WEEI WGY WJAR
CBS—Enoch Lights Orch WABC WNAC WOKO WGLC WEAN WFBL
NBC—Seymour Simons Orch WJZ WBZ WHAM WSYR

1:00 A.M.

CBS—Buddy Welcome's Orch.: WABC

Music in the Air

(Time Shown Is Eastern Standard)

By Carleton Smith

"Stabat Mater"

Notes

LORETTA LEE

The Singing attraction with George Hall's orchestra at the Hotel Taft in New York these many years, this New Orleans lass now may be heard on a program of her own. Tune her in on the CBS-WABC network any Thursday at 5 p. m. EST. Her programs with the band are on the same network, at 1 p. m. weekdays excepting Thursdays, when it is heard fifteen minutes earlier; also at 12.30 a. m. Wednesdays

Program Details

FRIDAY OCTOBER 26

SUNDAY OCTOBER 28

MONDAY OCTOBER 29

TUESDAY, OCTOBER 30

WEDNESDAY, OCTOBER 31

FRIDAY NOVEMBER 2

SATURDAY NOVEMBER 3

On Short Waves

Programs for Wednesday, October 31

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—[illegible] WEAF WGY

7:30 A.M.
NBC—[illegible] WJZ
CBS—[illegible] WABC
ABS—[illegible] WMCA

7:45 A.M.
NBC—[illegible] WEAF [illegible]
NBC—[illegible] WJZ
W[illegible]
W[illegible]

8:00 A.M.
NBC—[illegible] WEAF WEEI [illegible] WTAG [illegible]
CBS—[illegible] WABC
NBC—[illegible] WJZ [illegible]
ABS—[illegible] WMCA
WGY—[illegible]
WHAM—[illegible]

8:15 A.M.
NBC—[illegible] & [illegible] WJZ [illegible] WHAM
ABS—[illegible] WMCA WPRO
W[illegible]

8:30 A.M.
NBC—[illegible] WEAF WGY WCSH WEEI [illegible] WJAR
CBS—[illegible]
NBC—[illegible] WJZ [illegible]
ABS—[illegible] WMCA

8:45 A.M.
ABS—[illegible] WMCA [illegible]

9:00 A.M.
C[illegible]
[illegible]
ABS—[illegible] E[illegible]h [illegible]
[illegible]
[illegible]
[illegible]

9:15 A.M.
NBC—[illegible] WEAF WEEI [illegible]
ABS—[illegible] WMCA
WGY—[illegible]
W[illegible]

9:30 A.M.
NBC—[illegible] WEAF WEEI [illegible] WTAG WJAR [illegible]
ABS—[illegible] WMCA
ABS—[illegible] WPRO

9:45 A.M.
NBC—[illegible] WEAF WTIC WTAG [illegible]
ABS—[illegible] Public School Association [illegible] WPRO
WBEN—[illegible]
WGY—[illegible]
WHAM—[illegible] Fr[illegible] Talk

10:00 A.M.
NBC—[illegible] WJZ WBZ [illegible]
CBS—[illegible] Patterns in Harmony: WABC WAAB [illegible] WEAN WFBL [illegible] WFEA WHEC WGR [illegible] WLBZ
NBC—[illegible] B[illegible] & le Rose WEAF [illegible] WTAG
ABS—[illegible] WMCA WPRO
WBEN—[illegible]
WGY—[illegible]

10:15 A.M.
NBC—[illegible] WJZ WBZ
CBS—B[illegible] & G[illegible] WABC WOKO WNAC WEAN WFBL WGR
NBC—[illegible] WEAF WEEI WCSH WGY WTIC WTAG WJAR WBEN
ABS—[illegible] Stars WMCA WPRO
WHAM—[illegible] of Women's Clubs

10:30 A.M.
CBS—[illegible] WOKO WGLC WFBL WHEC WKBW
CBS—[illegible] WABC WDRC WAAB WORC WEAN
NBC—[illegible] Beginning Again WEAF [illegible]
NBC—[illegible] WJZ WBZ WSYR
NBC—[illegible] WJAR WTIC WCSH WBEN
ABS—[illegible] WPRO
ABS—[illegible] WMCA
WGY—[illegible] Basket
WHAM—[illegible] B[illegible]

10:45 A.M.
CBS—[illegible] WABC WNAC WKBW WFBL WHEC WGLC WLBZ WOKO
NBC—[illegible] WEAF WEEI WGY WCSH WTAG WJAR WBEN
NBC—[illegible] Kitchen WJZ WHAM WSYR
ABS—[illegible] WMCA WPRO

11:00 A.M.
NBC—[illegible] WEAF WTAG [illegible]
CBS—[illegible] WABC WOKO WNAC [illegible] WEAN WFBL [illegible]
NBC—[illegible] WJZ
ABS—[illegible] WMCA WPRO
[illegible]
WHAM—[illegible]

11:15 A.M.
CBS—[illegible] WNAC
NBC—[illegible] WEAF WBEN [illegible] WTAG WJAR
NBC—[illegible] WJZ WBZ [illegible] WHAM
ABS—[illegible] WMCA
ABS—[illegible] WPRO

11:30 A.M.
NBC—[illegible] WJZ WBZ WHAM WSYR
CBS—B[illegible] WABC WNAC [illegible] WLBZ WEAN WGLC
NBC—[illegible] WEAF WGY WEEI WJAR WTIC
ABS—D[illegible] WMCA WPRO
WBEN—[illegible] Talk

11:45 A.M.
NBC—[illegible] Trail WEAF WTIC WEEI [illegible] WJAR WBEN
CBS—[illegible] WABC WNAC WOKO [illegible] WFBL WEAN WGR [illegible]
W[illegible]

Afternoon

12:00 Noon
NBC—[illegible] WEAF WCSH [illegible] WBEN
★ CBS—[illegible] Experience WABC WNAC [illegible] WEAN WFBL [illegible] WSYR
ABS—[illegible] WMCA WPRO
W[illegible]eers
WHAM—[illegible]

12:15 P.M.
NBC—[illegible] Singers WEAF WEEI [illegible] WTAG WJAR WBEN
CBS—[illegible] B[illegible] WABC WDRC WOKO WGR WGLC WHEC [illegible] WBZ
NBC—[illegible] tenor, WJZ
WGY—M[illegible] and Hal
WHAM—[illegible] Forum

12:30 P.M.
NBC—Nat'l F[illegible] & Home Hour: WJZ WBZ WHAM WSYR
CBS—[illegible] Orch WABC WOKO [illegible] WHEC WORC [illegible]
NBC—M[illegible] WEAF WTIC WCSH WJAR
ABS—[illegible] WMCA WPRO
WBEN—News; Merry Makers
WGY—[illegible] Program

12:45 P.M.
ABS—Wal[illegible] Orch.: WMCA WPRO
WBEN—Stocks & Commodity Quota'ns
WTAG—Merry M[illegible] (NBC)

1:00 P.M.
CBS—George H[illegible] Orchestra: WABC WOKO WNAC WAAB WHEC WGLC
NBC—[illegible] WJAR WTIC WCSH
NBC—Market and Weather WEAF
WBEN—Farm Service
WGY—The Va[illegible]

1:15 P.M.
NBC—Peggy's Doctor, sketch: WEAF WEEI WGY WTIC WCSH WJAR WBEN WTAG
ABS—Mirror Reflections: WMCA WPRO
WGR—George Hall's Orchestra (CBS)

1:30 P.M.
NBC—Russ Lyons Orch WEAF WCSH WTIC WEEI WTAG WJAR
★ CBS—Little Jack Little, songs: WABC WNAC WDRC WORC WFBL WHEC WLBZ WGR
NBC—Vic & Sade WJZ WBZ WSYR
ABS—F[illegible] Peter's Orch., WMCA WPRO
WBEN—Dollars and Sense
WGY—Arthur Lang
WHAM—School of the Air

1:45 P.M.
NBC—Words & Music WJZ
CBS—[illegible] De [illegible]'s Orch.: WABC WOKO WLBZ WGR WGLC WEAN
ABS—[illegible] WMCA
WBEN—Russ Lyons Orch. (NBC)
WGY—S[illegible]

2:00 P.M.
NBC—[illegible] WJZ WHAM [illegible]
NBC—[illegible] WTIC WCSH [illegible] WJAR WBEN
CBS—[illegible] Pr[illegible] [illegible] WHEC [illegible] WFBL WLBZ WGLC [illegible] WAAB
ABS—[illegible] WMCA WPRO
WGY—[illegible]

2:15 P.M.
★ CBS—Romance of Helen Trent: [illegible] WEAN WFBL WLBZ [illegible] WHEC WORC WAAB
WGY—[illegible] Chats
WHAM—School of the Air

2:30 P.M.
NBC—Dr. [illegible] Eastman talk WEAF WEEI [illegible] WJAR WBEN WCSH
★ CBS—School of the Air WABC WNAC [illegible] WFEA WLBZ [illegible] WORC WHEC [illegible]
NBC—[illegible] Here WJZ
NBC—[illegible] WHAM
WGY—[illegible] Parade

2:45 P.M.
NBC—[illegible] the Baby WJZ WHAM
NBC—[illegible] WEAF WTIC WCSH WTAG WJAR WGY WEEI
WBEN—[illegible]

3:00 P.M.
NBC—[illegible] WJZ WHAM [illegible]
★ CBS—Kate Smith's Matinee WABC WNAC [illegible] WEAN [illegible] WLBZ WGLC WORC [illegible]
NBC—[illegible] WEAF WTIC [illegible] WTAG WBEN

3:15 P.M.
NBC—[illegible] WJZ WBZ WHAM
NBC—D[illegible] Trio WEAF WGY WTIC WCSH WEEI WJAR WBEN WTAG

3:30 P.M.
NBC—[illegible] WEAF WGY WTIC WCSH WJAR WBEN WTAG
ABS—Sports, Orch WMCA
ABS—Today's Winners WPRO

3:45 P.M.
NBC—[illegible] WJZ WHAM WSYR

4:00 P.M.
NBC—Pop Concert WEAF WTIC
CBS—Nat'l Student Prgm WABC WNAC WKBW WOKO WDRC WEAN WFBL WLBZ WHEC WGLC [illegible] WGR
NBC—Betty & Bob WJZ WBZ WGY WHAM WCSH WSYR WTAG WJAR WBEN

4:15 P.M.
★ CBS—Institute of Music: WABC WOKO WHEC WGLC WGR WDRC WLBZ WEAN
NBC—Pop Concert WEEI WCSH WGY WJAR WTAG
NBC—Dorothy Page, WJZ WBZ
WBEN—Stocks & Commodity Quota'ns
WHAM—News

4:30 P.M.
NBC—Rochester Civic Orch., WJZ
NBC—Jesters Trio WEAF WTAG WBEN WGY
WHAM—School of Music

4:45 P.M.
NBC—Adventures on Mystery Island WEAF WTIC WEEI WCSH WTAG
WBEN—Uncle Ben's Club
WGY—Stock Reports

5:00 P.M.
CBS—"Og Son of Fire" WABC WAAB WGR
NBC—Chick Webb's Orch WEAF WEEI WTIC WJAR WBEN WTAG
WGY—Lang Sisters

5:15 P.M.
CBS—Skippy WABC WOKO WFBL WAAB WDRC WGR WEAN WHEC
NBC—Tom Mix's Straight Shooters WEAF WGY WTIC WCSH WEEI WTAG WJAR WBEN

5:30 P.M.
NBC—Mrs. H[illegible], talk WEAF WEEI WTIC WCSH WTAG WBEN
CBS—Jack Armstrong WABC WOKO WDRC WGR WHEC WORC WEAN WNAC
NBC—Singing Lady, WJZ WBZ WHAM
ABS—[illegible]'s Radio Party: WMCA
[illegible] B[illegible] Orch [illegible]
WGY—[illegible]

5:45 P.M.
CBS—[illegible] & B[illegible] WABC WNAC WDRC WOKO WEAN WFBL
NBC—[illegible] T[illegible] WEAF WEEI [illegible] WGY WJAR WTAG WBEN
NBC—[illegible] Annie WJZ WBZ WHAM WSYR

Night

6:00 P.M.
NBC—[illegible] WEAF WEEI WGY WJAR WTAG
CBS—Buck R[illegible] WABC WHEC WAAB WOKO WKBW WFBL
NBC—[illegible] the News WJZ
ABS—B[illegible] WMCA
WBEN—[illegible]
WGY—Old [illegible]
WHAM—Sp[illegible]

6:15 P.M.
NBC—[illegible] WHAM
CBS—T[illegible] WLBZ
NBC—M[illegible] WEAF
CBS—Bobby B[illegible] and [illegible] WABC WAAB WOKO WDRC WGR WEAN [illegible]
ABS—[illegible] WMCA WPRO
WBEN—[illegible]
WGY—[illegible]

6:30 P.M.
NBC—[illegible] WJZ WHAM
CBS—[illegible] WABC WOKO WAAB WEAN [illegible] WHEC [illegible]
NBC—[illegible] WEAF
ABS—[illegible] WMCA
ABS—[illegible] Orch [illegible]
WBEN—[illegible]
WGY—[illegible]

6:45 P.M.
NBC—B[illegible] B[illegible] sketch WEAF WGY [illegible] WCSH WEEI WTAG WJAR WBEN
NBC—Lowell Thomas WJZ WBZ WHAM WSYR
ABS—T[illegible] [illegible]

7:00 P.M.
NBC—[illegible] WEAF WTAG WJAR [illegible]
★ NBC—Amos 'n Andy WJZ WBZ WHAM
★ CBS—Myrt & Marge WABC WDRC WEAN WFBL WGR WOKO WNAC
ABS—Bob H[illegible]'s Orch WMCA WPRO
WBEN—[illegible] J[illegible] A[illegible]n
WGY—Jules L[illegible] [illegible]

7:15 P.M.
★ NBC—Mildred Bailey, songs. WJZ WHAM WBZ WSYR
NBC—Gene & Glenn WEAF WTAG WGY WCSH WEEI WJAR WBEN
CBS—Just Plain Bill WABC WGR WNAC
ABS—Jewish Series WMCA

7:30 P.M.
★ NBC—ALKA SELTZER PRESENTS Uncle Ezra's Radio Station. WEAF WGY WCSH WJAR
★ NBC—BEECH-NUT PRESENTS Red Davis featuring Burgess Meredith, Jack Roseleigh, Marion Barney & Elizabeth Wragge comedy sketch WJZ WBZ WHAM WSYR WBEN
CBS—Paul Keast baritone WABC WFBL WGR WHEC WORC WOKO WDRC
ABS—Fishers' Ensemble WPRO
WGY—Musical Program

7:45 P.M.
★ NBC—Dangerous Paradise sketch: WJZ WHAM WBZ WSYR
CBS—Boake Carter news WABC WNAC WGR
★ NBC—Frank Buck's Adventures WEAF WCSH WGY WBEN
ABS—Str[illegible] G[illegible]lan, news WMCA WPRO

8:00 P.M.
★ NBC—Mary Pickford & Stock Co WEAF WTIC WEEI WCSH WGY WTAG WJAR WBEN
NBC—[illegible] WJZ WBZ WSYR
CBS—F[illegible] WABC WGR WDRC [illegible] WFBL
ABS—The [illegible] F[illegible]sters WMCA
ABS—Dorothy Ames songs WPRO
WHAM—Musical Program

8:15 P.M.
CBS—[illegible] WABC WNAC WOKO WORC WFBL WEAN WGR
ABS—[illegible] news [illegible] WMCA WPRO
WHAM—[illegible] Jimmy Allen

8:30 P.M.
NBC—[illegible] WEAF WTIC WGY WJAR [illegible] WBEN WTAG
★ CBS—Alex Gray's Broadway Varieties [illegible] WNAC [illegible] WEAN WORC WFBL [illegible]
★ NBC—Lanny Ross Orchestra WJZ WHAM WSYR
ABS—[illegible] WPRO
ABS—[illegible] H[illegible] WMCA

8:45 P.M.
ABS—F[illegible] comedy [illegible] WMCA WPRO

9:00 P.M.
★ NBC—Town Hall Tonight Fred Allen [illegible] WTAG WTIC WBEN
★ CBS—Nino Martini Orchestra [illegible] WABC WNAC WFBL [illegible] WEAN [illegible] WLBZ WKBW WFEA [illegible]
★ NBC—20,000 Years in Sing Sing [illegible] WJZ WBZ WSYR WHAM [illegible]

9:30 P.M.
★ NBC—John McCormack tenor [illegible] WBZ [illegible]
★ CBS—Adventures of Gracie WABC WNAC [illegible] WOKO WEAN [illegible]

10:00 P.M.
NBC—[illegible]
★ CBS—Byrd E[illegible] [illegible]
★ NBC—[illegible] L[illegible] O[illegible] [illegible]
ABS—[illegible] WMCA

10:15 P.M.
N[illegible] WJZ [illegible]
A[illegible] WMCA

10:30 P.M.
★ NBC—Jack Denny Orch [illegible]
★ CBS—Mary Eastman soprano Orch [illegible]
★ NBC—Nat'l Radio Forum WEAF [illegible]

11:00 P.M.
NBC—[illegible]
CBS—[illegible] WAAB WGR WHEC WKBW
NBC—[illegible] WJZ WSYR
ABS—[illegible] Romance WMCA WPRO
WBEN—News; Sports Review
WGY—[illegible]
WHAM—News; Dance Music

11:15 P.M.
CBS—[illegible] Blues [illegible] WNAC WFEA WLBZ WOKO
NBC—[illegible] tenor WEAF WCSH WEEI WTIC WJAR
NBC—[illegible] WJZ WHAM WSYR
ABS—Dance Till 2 A.M. WMCA WPRO
WGY—Musical Program

11:30 P.M.
NBC—[illegible] WJZ
CBS—[illegible] WABC WEAN WLBZ
NBC—[illegible] WEAF WEEI WCSH WGY WTAG WJAR WBEN
WHAM—[illegible] T[illegible]

11:45 P.M.
CBS—[illegible] WKBW

12:00 Mid
CBS—[illegible] WABC WNAC WOKO WEAN WFBL WHEC WKBW
NBC—[illegible] Bl[illegible] Orch WJZ WBZ WSYR
NBC—[illegible] WEAF WEEI [illegible] WGY

12:30 A.M.
CBS—[illegible] WABC WNAC [illegible] WEAN WFBL WHEC
NBC—[illegible] WEAF WEEI WJAR WGY
NBC—B[illegible] WJZ WBZ WSYR

1:00 A.M.
CBS—[illegible] WABC

The Nation's Barn Dance

(Continued from Page 3)

[illegible] the stage of the theater.

The [illegible] were [illegible] outdoor [illegible] that make up the [illegible] program. They have [illegible] of corn [illegible] shows stock [illegible] public meetings [illegible] artist.

[illegible] must be why the Barn Dance [illegible] Both listeners [illegible] the performers [illegible] like [illegible] are worthy [illegible]

Many [illegible] fixed stars on the [illegible] the WLS [illegible] the [illegible] WLS [illegible] to the [illegible] Bradley [illegible] Lee and [illegible] of radio [illegible]

The cast today is a huge one. Not a member of it who cannot honestly claim his or her particular protagonists. But probably none exceeds in general favoritism the Bringin' Home the Bacon Girl, Grace Wilson. Grace sang the opening song the night that WLS was born and won her sobriquet a typical example of WLS artist nomenclature from her popular rendition of a ditty so labeled.

Troubadour of Old

Outstanding among the male artists, in addition to the beloved Uncle Ezra, Jumpin' Jenny Wren of the air with his life-like interpretation of a senile country cut-up, is Arkie. The name was a corruption of the title "the Arkansas Woodchopper," a slightly synthetic tag since he is neither a hewer of wood nor from Arkansas. Arkie has inhibitions about his popularity under the family name Luther Ossenbruk. Offhand it might seem a barrier, but most of his followers know it and devotion to him grows apace.

He is almost anachronistic in his fidelity to the character of the troubadour of old.

Born to the rib-tickling pranks as Lulu Belle, who accoutred as the untutored, buxom backwoods buffoon gives audiences their fill of diaphragm-disturbing laughs. Coarse antics belie Myrtle Cooper's true self. Born in the mountains of North Carolina and raised in the genuine hillbilly atmosphere of the Blue Ridge Mountains, she knows the rustic gal as few could.

And these are but a few of the individual stars. The show is replete with them, so much so in fact that it must seem like rank favoritism to single them out. In the groups there is also infinite variety, and only a few of them can be mentioned.

JOEY NASH

His prominence as saxophonist and soloist with Richard Himber may have caused many fans to forget that Joey was once first sax player with Ben Bernie and Vincent Lopez. Hear his vocalizations on the Studebaker Champions programs, Mondays at 8 p. m. EST over an NBC-WEAF network, and over a CBS-WABC web Saturdays at 9.30 p. m.

From the listener standpoint the Lumberland Dance Dinners and the Western [illegible] Lulu Belle seem to lead in [illegible] It would be a [illegible] the [illegible] appeal. A part of the [illegible] Lulu Belle [illegible] director and manager [illegible] Wilson [illegible] Village Blacksmith [illegible] leadership [illegible] sweetly intoned numbers [illegible] from the past.

The [illegible] of the Cumberlands heard their songs from [illegible] and [illegible] hummed [illegible] the Village Blacksmith [illegible] bridge to the land of [illegible] memories that are sweet almost to the point of satiation.

Romance of the West

On the other hand, The Westerners represent the last songs of the range. The [illegible] of the prairie. These [illegible] campers [illegible] the wandering cowhand. Romance is their forte.

All in all, this sentimental [illegible] which warmed the hearts of a few listeners back in radio's battle days has turned into a prairie fire that has swept the land.

Who listens to it? Why, your dad and my mother, your aunt and my uncle, your son and my daughter, and all of their circle. Both in variation and aint ranks will be found scores who scout the appeal in this homey [illegible] resumption of the folk song. They are the counterparts of O. Henry's hero who sneered at [illegible] and proved himself, the true cosmopolite by suffering a black eye in defense of the [illegible]

The charm of this amazing program is in its complete lack of [illegible] vibration on the heartstrings which so often stretched [illegible] seem somehow never to break. [illegible] the sort of [illegible] and set down an example [illegible] of dignity and nobility. It's ruggedly simple and understandable and thrives because it is one of those rare tangible examples of the touch of nature that makes the whole world kin.

The WLS Barn Dance may be heard any Saturday evening at 9.30 EST over an NBC-WJZ network and again over a western NBC network at 11 p. m.

JAMES MELTON

This alumnus of Roxy's Gang made a guest appearance on Fred Allen's "Town Hall Tonight" several weeks ago. He clicked instantly and now has become a regular feature of the programs. It is a 9 p. m. EST Wednesday offering on the NBC-WEAF network.

Along the Airialto

[illegible]

Programs for Thursday, November 1

Star ★ Indicates High Spot Selections

6:30 A.M.

7:30 A.M.

7:45 A.M.

8:00 A.M.

8:15 A.M.

8:30 A.M.

8:45 A.M.

9:00 A.M.

9:15 A.M.

9:45 A.M.

10:00 A.M.

10:15 A.M.

10:30 A.M.

10:45 A.M.

11:00 A.M.

11:15 A.M.

11:30 A.M.

11:45 A.M.

Afternoon

12:00 Noon

★ CBS—Voice of Experience WABC

12:15 P.M.

★ CBS—ACME WHITE LEAD &

12:30 P.M.

12:45 P.M.

1:00 P.M.

1:15 P.M.

1:30 P.M.

1:45 P.M.

2:00 P.M.

2:15 P.M.

★ CBS—Romance of Helen Trent:

2:30 P.M.

★ CBS—Amer. School of the Air:

2:45 P.M.

3:00 P.M.

3:15 P.M.

3:30 P.M.

3:45 P.M.

4:00 P.M.

4:15 P.M.

4:30 P.M.

NBC—Phil. Carle's Orch.: WJZ WHAM WBZ WSYR

CBS—Dick Messner Orch. WABC WORD WNAC WDRC WEAN WFBL WBZ WFEA WHEC WORC

NBC—Alice Joachim WEAF WEEI WTIC WBEN WTAG

4:45 P.M.

NBC—Alice Bevers Orch. WJZ WBZ WSYR

NBC—Al Pearce & Mystery Band: WEAF WEEI WTIC WJAR WTAG

5:00 P.M.

★ NBC—Nat. P.T.A. Congress WEAF

5:15 P.M.

5:30 P.M.

Lady WJZ WBZ WHAM

5:45 P.M.

Night

6:00 P.M.

6:15 P.M.

6:30 P.M.

6:45 P.M.

7:00 P.M.

★ NBC—Amos 'n Andy WJZ WBZ WHAM

★ CBS—Myrt & Marge WABC WFBL WNAC WORD WDRC WEAN WGR

WGY—Jimmy Bill

WHAM—News

7:15 P.M.

NBC—Gem of Melody WJZ WHAM WSYR WBZ

CBS—Lost Plain Bill WABC WNAC WGR

7:30 P.M.

★ NBC—Dixie Dandies, A. Bernard: WEEI WSH WGY WBEN WJAR WTAG

7:45 P.M.

★ NBC—Frank Buck's Adventures

8:00 P.M.

★ NBC—

8:15 P.M.

8:30 P.M.

★ CBS—Forum of Liberty Edwin C. Hill WABC WNAC WDRC WEAN WFBL WORC WAAB

★ NBC—Melodies Romantique WJZ WHAM WSYR

8:45 P.M.

9:00 P.M.

★ NBC—Death Valley Days drama: WJZ WHAM WBZ WSYR

★ NBC—Captain Henry's Show Boat: WEEI WGY WSH WBEN WTAG

★ CBS—Walter O'Keefe, Annette Hanshaw WABC WNAC WFBL WORC WEAN WKBW WJAR

9:30 P.M.

★ CBS—Fred Waring's Orch. WABC WNAC WORD WFBL WEAN WBZ WFEA WHEC

★ NBC—Farewell Tribute to Gen. Evan: WJZ WHAM WBZ

10:00 P.M.

★ NBC—Paul Whiteman's Orch.: WEAF WGY WEEI WTIC WJAR WBEN WTAG

★ CBS—Forty Five Minutes in Hollywood WABC WORD WNAC WEAN WFBL WFEA WKBW

★ NBC—Read That Move WJZ

10:30 P.M.

10:45 P.M.

★ CBS—Fray & Braggiotti, piano duo:

11:00 P.M.

11:15 P.M.

CBS—Little Jack Little's Orch.: WABC WNAC WFBL WBZ WKBW WFEA WFBL WORD WDRC

11:30 P.M.

11:45 P.M.

12:00 Mid.

12:30 A.M.

1:00 A.M.

Bandstand and Baton

ROSALINE GREENE

Miss Greene is considered one of the best dramatic actresses on the air at present. Yet most fans know her as the speaking "Mary Lou" on the Showboat hour at 9 p. m. EST over NBC WEAF. She is also starred on the "Peggy's Doctor" program at 1:15 p. m. Mondays, Wednesdays and Fridays on the same network

The men are [illegible] their instruments on the station platform. And it's here that the train breaks down so we can hear a lot more of their music before they leave.

ENOCH LIGHT returns December 1 to the Grove at the New York City [illegible] CBS [illegible] after the [illegible] of [illegible]

[illegible] SAM [illegible]

DICK HIMBER submits ideas for theme songs for several New York maestros: "The Waring of the Green," Lyman in the Hay, and "Gluskin Echo in the Valley."

[illegible]

GLEN GRAY and the members of the Casa Loma band had from Detroit, so their bank-rolls backed the Tigers during the recent World Series. After the result, financially distastrous to the boys, they sent a wire to MICKEY COCHRANE offering him a position as saxophonist in the band.

St. Paul Man Offers Free To Stomach Ulcer Victims

St. Paul, Minn.—Wm. H. Fraser of this city believes he has an outstanding discovery for victims of stomach ulcers, gas, sour stomach, indigestion, gas pains, belching and other symptoms of excess acid. Thousands of people who have used this treatment have written him praising it highly. He is now anxious to hear from stomach sufferers and is willing to send a free trial package to anyone who writes him. Mr. Fraser sends name and address: Wm. H. Fraser, President, Udga 3473 Ford-Sonnenblick Bldg., St. Paul, Minn. [illegible] This treatment [illegible] will [illegible]

Myrt and Marge

[illegible]

Married—But Not

[illegible]

Appetite Wins Love

[illegible]

"Myrt and Marge" may be heard any evening except Saturday and Sunday, over a CBS-WABC network, at 7 o'clock EST and later at 11 o'clock EST. The program is sponsored by the Wm. Wrigley, Jr. Company.

Programs for Friday, November 2

Star ★ Indicates High Spot Selections

6:15 A.M.

[illegible] WEEI

7:00 A.M.

ABS—[illegible] WMCA

7:30 A.M.

NBC—[illegible]
CBS—[illegible]
ABS—[illegible] WMCA

7:45 A.M.

NBC—[illegible] WEAF [illegible]
NBC—[illegible] WJZ
[illegible]
WHAM—[illegible]

8:00 A.M.

NBC—[illegible] WEAF WTIC [illegible]
CBS—[illegible] WABC
NBC—[illegible] WJZ WBZ
ABS—[illegible] WMCA
[illegible] Clock
WHAM—[illegible]

8:15 A.M.

NBC—[illegible] Waltz WJZ WBZ WHAM
ABS—[illegible] organ & piano: WMCA WPRO
WEA—[illegible] (NBC)

8:30 A.M.

NBC—[illegible] WCHS [illegible] WEAN WJAR
CBS—[illegible]
NBC—[illegible] WJZ
[illegible]
ABS—[illegible] WPRO

8:45 A.M.

CBS—[illegible] WABC WFBL
ABS—[illegible] WMCA
[illegible]

9:00 A.M.

NBC—[illegible] WTAG
CBS—[illegible] WABC
[illegible] WEAN WGLC
[illegible]
NBC—[illegible] WJZ WBZ
[illegible]
ABS—[illegible] WMCA
[illegible]

9:15 A.M.

NBC—[illegible] WEAF WEEI
[illegible] WOKO
[illegible] WMCA
[illegible]
[illegible] Bess

9:30 A.M.

NBC—[illegible] WSH WTAG WGLN
[illegible]
ABS—[illegible] WMCA
ABS—[illegible]
[illegible] (CBS)

9:45 A.M.

NBC—[illegible] WEAF
[illegible] WDRC
[illegible] WABW
ABS—[illegible] dialogue: WMCA
WBEN—[illegible]
[illegible]
WHAM—[illegible] talk

10:00 A.M.

NBC—[illegible] Rose songs: [illegible] WEEI WTAG
CBS—[illegible] WABC
WDRC WAAB WEAN WFBL WBZ
WI WEEA WKBW WOKO
WG
NBC—[illegible] WJZ WBZ
[illegible]
ABS—[illegible] WMCA WPRO
WBEN—[illegible]

10:15 A.M.

CBS—[illegible] WABC WOKO
WNAC WEAN WFBL WGR
NBC—[illegible] WJZ WBZ
NBC—[illegible] WEAF WEEI
[illegible] WSH WTIC WTAG WJAR
WBEN
ABS—News, Lore Service: WMCA WPRO
WHAM—[illegible]

10:30 A.M.

CBS—[illegible] WOKO
[illegible] WGLC
NBC—[illegible] WJZ WBZ
WSYR
CBS—[illegible] WNAC WDRC
[illegible]
NBC—[illegible] WEAF
[illegible]
NBC—[illegible] WTIC
[illegible]
ABS—[illegible] WPRO
[illegible]

10:45 A.M.

NBC—[illegible] WJZ

NBC—[illegible] WEEI
[illegible] WJAR WEAN WEAF
CBS—[illegible]
ABS—[illegible] WOKO
WBZ [illegible] WEAN
ABS—[illegible] comedy: WMCA WPRO

11:00 A.M.

CBS—[illegible] WABC WOKO
WNAC [illegible] WEAN WFBL WKBW
★ NBC—Music Hour: WJZ WEAF
[illegible] WSH WJAR WEAN WHAM
WEEI WBZ [illegible] ABEN WTIC
ABS—[illegible] WMCA WPRO

11:15 A.M.

CBS—[illegible] WABC WHEC
WNAC [illegible] WEAN WFBL WLBZ
WOPC [illegible]
ABS—[illegible] WMCA
ABS—[illegible] WPRO

11:30 A.M.

ABS—[illegible] WMCA WPRO
WOKO—Aces, Jacks: CBS

11:45 A.M.

CBS—[illegible] WABC WNAC WKBW

Afternoon

12:00 Noon

NBC—[illegible] WEAF
[illegible] WJAR WBEN
★ CBS—Voice of Experience: WABC
WNAC [illegible] WGR WEAN WFBL
NBC—[illegible] & Hall: WJZ
ABS—[illegible] Orch.: WMCA
[illegible]
WGY—[illegible]
WHAM—[illegible]

12:15 P.M.

NBC—[illegible] & [illegible]: WEAF
[illegible] WTAG WJAR WBEN
CBS—[illegible] WABC
[illegible] WHEC
[illegible] WGC
NBC—[illegible] WJZ
[illegible]
[illegible] Engineers
[illegible] Forum

12:30 P.M.

NBC—[illegible] WJZ
[illegible] WSYR
★ CBS—Metropolitan Garden: WABC
[illegible] WBZ WEEA
WG—[illegible]
NBC—[illegible] WEAF WTIC
[illegible] WEAF WEAN
ABS—[illegible] WMCA WPRO
WGY—[illegible] Program

12:45 P.M.

ABS—[illegible] Orch.: WMCA WPRO
WBEN—[illegible] Commodity Reports

1:00 P.M.

NBC—Music & [illegible]: WEAF
CBS—[illegible] WABC
[illegible] WAAB WHEC
[illegible]
[illegible]
[illegible]

1:15 P.M.

NBC—Pepper Young, sketch: WEAF
WEEI WTIC WGY WCSH WTAG
WJAR WBEN
ABS—[illegible] WMCA WPRO

1:30 P.M.

★ CBS—Little Jack Little songs:
WABC [illegible] WEEA WHEC
WNAC [illegible] WGR
NBC—[illegible] WJZ WBZ WSYR
NBC—[illegible] WEAF WTIC WCSH
WEEI WTAG
ABS—[illegible] in Welfare: WMCA
WPRO
WBEN—Dollars and Sense
WGY—[illegible] Program
WHAM—[illegible] of the Air

1:45 P.M.

NBC—Music & Music: WJZ
CBS—[illegible] Ensemble: WABC
WNAC WDRC WEAN WFBL WHEC
WOKO [illegible] WLBZ WKBW WDRC
NBC—[illegible] WBEN
ABS—[illegible] WMCA
WGY—[illegible]
WHAM—[illegible] Orchestra

2:00 P.M.

NBC—[illegible] WEAF WCSH
WTIC WNAC WJAR WBEN
CBS—[illegible] Princess:
WABC [illegible] WEAN
[illegible] WLBZ
[illegible] WPRO
[illegible] Welfare
[illegible] NBC)

2:15 P.M.

★ CBS—Romance of Helen Trent:
WABC [illegible] WEAN
[illegible] WGC WLBZ
[illegible] WSYR
[illegible]
[illegible] Air

2:30 P.M.

★ CBS—Amer. School of the Air:
[illegible] WHEC [illegible] WJAR
[illegible] WLBZ WIRC
[illegible]
NBC—[illegible] WEAF WTIC
WEEI WCSH WJAR WGAR WTAG
NBC—Home Sweet Home: WJZ
NBC—[illegible] WHAM
ABS—[illegible] Romance, gypsy orch.:
WMCA WPRO
WBEN—[illegible] Hour
WGY—Albany on Parade

2:45 P.M.

NBC—Gus Van songs: WEAF WTIC
WCSH WTAG WJAR WGY
NBC—Aden Eakins, baritone: WJZ
WHAM

3:00 P.M.

★ CBS—Philadelphia Concert: WABC
WOKO WNAC WHEC WGLC WEAN
WGR WLBZ WGC WDRC
NBC—[illegible] WEAF WGY WTIC
[illegible] WEEI WTAG WBEN
NBC—[illegible] & Larry: WJZ
WHAM WSYR
ABS—Katherine Curtis, talk: WMCA
WPRO

3:15 P.M.

NBC—Wise Man: WEAF WEEI WTAG
WTIC [illegible] WCSH WBEN WJAR
WTAG
NBC—Don Carlos Orch.: WJZ WHAM
WSYR WBZ
ABS—L. Bader talk: WMCA WPRO

3:30 P.M.

NBC—Women's Radio Review: WEAF
WCSH WTIC WGY WTAG WJAR
WBEN
NBC—Temple of Song: WJZ WHAM
WSYR
ABS—Sports [illegible] Orch.: WMCA
ABS—[illegible] WPRO

4:00 P.M.

★ NBC—Music Hour: WEAF WTIC
NBC—[illegible] & [illegible]: WJZ WBZ
[illegible] WSYR WBEN WJAR
[illegible]

4:15 P.M.

NBC—Dorothy Fox, songs: WJZ
WBZ
NBC—Master Music Hour: WTAG
WJAR WCSH
WBEN—Stock & Commodity Reports
WGY—Book News
WHAM—News

4:30 P.M.

NBC—[illegible] Cos.: WJZ
WHAM—[illegible] & [illegible]
WGY—[illegible]
WHAM—Boy Scout Program

4:45 P.M.

NBC—[illegible] of Women's Clubs:
WJZ WHAM WSYR
WBEN—[illegible] Club
WGY—Stock Reports

5:00 P.M.

CBS—"Ogden Son of Fire," sketch:
WABC WAAB WGR
★ NBC—Broadcast from London:
WEAF [illegible] WTAG WJAR WBEN
NBC—[illegible] Gang: WJZ
WGY—Interesting Records & Billy Rose
WHAM—Edward C. May, organist

5:15 P.M.

CBS—Skippy, sketch: WABC WOKO
WAAB WDRC WEAN WGR WFBL
WHEC
NBC—Alice Joy, songs: WJZ WSYR
WHAM
NBC—Tom Mix's Straight Shooters:
WEAF WTIC WCSH WGY WEEI
WTAG WBEN WJAR

5:30 P.M.

NBC—Singing Lady: WJZ WHAM
WBZ
CBS—Jack Armstrong: WABC WOKO
WDRC WNAC WEAN WHEC WGR
NBC—Nellie Revell Interviews Lew
White: WEAF WEEI WTIC WJAR
WBEN
ABS—Bob Fabian's Orch.: WPRO
ABS—[illegible] Radio Party: WMCA
WGY—Drama

5:45 P.M.

CBS—[illegible] WHEC WORC
WEEA WAAB WDRC
NBC—[illegible] Arnie: WJZ WBZ
WHAM WSYR
CBS—[illegible] Crusoe, Jr.: WABC
WOKO WEAN WHEC WFBL
[illegible]
NBC—[illegible] WEEI
[illegible] WGY WJAR WBEN
WTAG

Night

6:00 P.M.

NBC—[illegible] WEAF
WGY [illegible]
CBS—[illegible] WABC
WAAB [illegible] WOKO WKBW
WFBL [illegible]
NBC—[illegible] WJZ
ABS—[illegible] WMCA WPRO
WBEN—[illegible]
WHAM—[illegible]

6:15 P.M.

CBS—[illegible] & [illegible] Jim
WABC [illegible] WOKO WFBL
WLBZ [illegible]
NBC—My [illegible] WEAF WTAG
CBS—Texas [illegible] WLBZ
NBC—Jack Berger's Orch.: WHAM
WBAL
ABS—Charley Eckert's Orch.: WMCA
WPRO
WBEN—[illegible]
WGY—[illegible] sketch

6:30 P.M.

NBC—[illegible] McAlpin [illegible]
WEAF
CBS—[illegible] WABC
WDRC [illegible] WEAN WFBL
WLBZ [illegible] WHEC WGC
WKBW
NBC—[illegible] WJZ WHAM
ABS—[illegible] Concert, Tom
WMCA
ABS—[illegible]
WPRO
WBEN—[illegible] Review
WGY—[illegible] Brothers

6:45 P.M.

CBS—[illegible] WDRC
WKBW [illegible] WAAB
NBC—[illegible] WEAF
[illegible] WEAN
WEAF [illegible]
NBC—[illegible] WJZ
WBZ
ABS—[illegible] WMCA
ABS—[illegible] WPRO

7:00 P.M.

★ NBC—Amos 'n' Andy: WEAF WBZ
WHAM
NBC—[illegible] WEAF
★ CBS—Myrt & Marge: WAB WOKO
WDRC WEAN WFBL WGR WNAC
ABS—[illegible] Rob
Hanna [illegible] WMCA WPRO
WBEN—[illegible]
WCSH—[illegible]
WGY—[illegible]

7:15 P.M.

★ NBC—Mixed Barbershop songs: WJZ
[illegible]
NBC—[illegible]
WGY—[illegible]
CBS—[illegible] WNAC
WGR
ABS—[illegible] WMCA
ABS—[illegible] WPRO

7:30 P.M.

NBC—ALKA SELTZER PRESENTS
Little [illegible] WEAF
WCSH [illegible] WTAG
CBS—Paul [illegible] baritone: WABC
WOKO WDRC WFBL WHEC WGR
WDRC
NBC—BEECH-NUT PRESENTS RED
Davis [illegible] Morgan,
Jack [illegible] Barton &
Harriet [illegible] sketch:
WJZ WBZ WHAM WSYR WBEN
ABS—[illegible] Melodies: WMCA
ABS—Hungarian Gypsy Ensemble:
WPRO

7:45 P.M.

★ NBC—Dangerous Paradise, sketch:
WJZ WHAM WBZ WSYR
★ NBC—Frank Buck's Adventures:
WEAF WGY WCSH WBEN
CBS—[illegible] News: WABC
WNAC WGR
ABS—[illegible] WPRO

8:00 P.M.

★ NBC—Concert, Jessica Dragonette,
soprano: [illegible] WTAG WJAR
NBC—[illegible] WJZ WBZ WHAM
WSYR
CBS—[illegible] WABC WOKO
WGR [illegible]
ABS—[illegible] WMCA
ABS—[illegible]

8:15 P.M.

★ NBC—Dick Leberts Revue: WJZ
WBZ
CBS—[illegible] WNAC
WOKO [illegible] WEAN [illegible]
[illegible] WPRO
[illegible]

8:30 P.M.

★ CBS—Court of Human Relations:
[illegible] WGR
★ NBC—Sam [illegible] Orch.:
[illegible]
ABS—[illegible] WMCA
WGY—Farm [illegible]

8:45 P.M.

ABS—[illegible] comedy
[illegible]

9:00 P.M.

★ NBC—Waltz Time: Frank Munn;
[illegible] WEAF
[illegible] WTAG WJAR
[illegible]
★ CBS—Match of Time: WABC
[illegible] WFBL
[illegible]
★ NBC—Phil Harris' Orch.: Leah
Ray: WJZ WBZ WHAM [illegible]
AT—[illegible] WAC WPRO

9:30 P.M.

★ CBS—Hollywood Hotel: Dick Powell: WABC [illegible] WEAN
WOKO [illegible] WFBL
NBC—[illegible] WTAG
★ NBC—Phil Baker, comedian: WJZ
[illegible] WMCA
[illegible]

10:00 P.M.

★ NBC—Dixie Dunbar, Al Bernard
[illegible] WHAM [illegible]
★ NBC—First Nighter: WEAF WBEN
[illegible] WGY WJAR
[illegible]

10:15 P.M.

[illegible]

10:30 P.M.

★ CBS—Kate [illegible]: WABC
[illegible]

10:45 P.M.

ABS—[illegible] WMCA
[illegible]

11:00 P.M.

NBC—[illegible] WEAF
[illegible]
CBS—[illegible] WABC
[illegible]
[illegible] WJZ
[illegible]
[illegible] WMCA
[illegible]
WGY—[illegible]

11:15 P.M.

NBC—[illegible]
WEAF WTIC [illegible] WEEI WJAR
CBS—[illegible] WNAC
WBZ WEAN WOKO WGR
ABS—[illegible] WMCA
WPRO

11:30 P.M.

NBC—[illegible] WJZ
WBZ WSYR
CBS—[illegible]
WEAN
NBC—[illegible]
WEAF WEEI WCSH WTIC WJAR
WBEN—[illegible]
WGY—[illegible]
WHAM—[illegible]

11:45 P.M.

CBS—Harry [illegible] Orch.: WABC
WKBW WNAC WDRC WOKO
WLBZ WGR WEAN WHEC
WOKO

12:00 Mid.

NBC—[illegible] Orch.: WEAF
WEEI WTAG
CBS—[illegible] Orch.: WABC
WEAN WFBL WGR WNAC
[illegible]
NBC—[illegible]
[illegible] WJZ WBZ WSYR
[illegible]

12:30 A.M.

NBC—[illegible] WEAF
[illegible] WAAB
CBS—[illegible] WABC
[illegible]
[illegible]
[illegible]
[illegible]

1:00 A.M.

[illegible]

Studio News and Notes

By Murray Arnold

Brad Kn[illegible] the Kentucky Minstrel, heard [illegible] WCY [illegible] daily for [illegible] over WTIC [illegible] DONALD VAN WART [illegible] staff pianist at WNAC-WAAF [illegible] with a Clifton Webb-ish [illegible] act in the Boston theaters occasionally.

MILTON KILLAM and his band began a lengthy [illegible] at the DuPont, Wilmington [illegible] Barrere.

FLASH: The promised re-organization at WIP brings JERRY CROWLEY up to public relations head, special events chief and boss of sales promotion department, with JOHN HAYES, former announcer at the Gimbel station, promoted to acting program directorship.

OTTO HECKSHER and his orchestra inaugurate a [illegible] sponsor WDEL this Sunday at 3 p.m. [illegible] GUY HILDEBRAND popular radio actor and erstwhile movie [illegible] returns to the WTIC microphone with a new stock company, new shows to be aired every Wednesday and Friday afternoon at 2:30 p.m.

KOLIN CHEGY's Manager, HAGER'S clam-like entertainment for the Schenectady station's staff last week is still the talk of Gee-Yi!

WPTN each Friday evening at 8:15, is presenting a syncopated salute to the prep and high school teams in the Quakertown area which have distinguished themselves on the gridiron.

HARRY J. BERLE, contributor to many leading farm publications, resumes the KDKA Farm News and Market periods daily from 12:25 to 12:30 p.m., under the banner of the Marble Lamp Company. . . CARMEN OGDEN of WHAM who is now handling a daily series of morning department store programs at the Rochester station, has just begun a unique course of teaching students on "How to Behave in Front of a Microphone" in the Extension Division at the University of Rochester.

SASCHA JACOBSEN, now appearing over WBAL in a series of guest recitals, plays a genuine Stradivarius violin dated 1717, and insured for $20,000!

HENRY PATRICK, heard over WIP daily at 12:45, is netting one of the biggest daily mails at the Gimbel station.

VINCENT TRAVERS and his orchestra have shared that Pep Boys commercial over WCAU each Tuesday and Friday at 10:30 p.m., with REDFERN HOLLINGSHEAD coming in to Philly from New York twice weekly to do the featured singing. Incidentally, Travers opens at the Turf Club [illegible] with a choice WCAU and CBS-Dixie wire.

FRANKIE MATTHEWS and his band coming direct from the Ambassador Club in Florida open the new Orange Gardens in Philly with a WIP wire. . . MARTIN GOSCH radio editor of the Camden Courier and Post, now press relationing for the new "Arcadia" where disports BUDDY ROGERS and his crew of musicians, with JEANNE LANG.

"ROMANCE OF COMMERCE," with RUTH DONNELL, Foreign Trade Secretary of the Chamber of Commerce, starts over WDEL this Monday night at 7:45.

It's Fun to Be a Funnyman's Wife

(Continued from Page 4)

to be in the picture too. They had me take two or three screen tests, got by those all right, but then I learned I wouldn't go into the picture because I'm afraid I don't look very much like the character I portray on the air. I thought too it would be much more fun for listeners to imagine me the way I sound. But that's rather here nor there.

We really [illegible] pretty quiet lives in New York. We live modestly in an apartment [illegible] Essex House. You will see what I mean when I say modestly by the fact that our dining room and sitting room are one and the same. The [illegible] and we eat.

My [illegible] I want to test [illegible] the pitfalls of I may get [illegible] moment) that there's a [illegible] where three is not a crowd. We don't know what we'd do without [illegible] sweet person and a great help. For instance she's wonderful at telling the press and taking care of people who ask questions.

What do we do when we go out for a good time? Well, I guess we're just like the postman on his day off. What we like to do best is go to shows. You'd think Jack would get enough of that sort of thing but he never does. Sometimes we'll go to the theater and then top it off with a midnight movie. We like the radio too; but Jack never cares to listen to what other comedians are doing. He doesn't want to feel that he is being influenced by the work of others.

Stars for Neighbors

We often have people come in during the evening or go visiting at their places. We don't have to go very far fortunately, because lots of our very best friends are our immediate neighbors. George Burns and Gracie Allen live in the apartment directly above ours, and Block and Sully are just down the hall. And there are several others. Bing Crosby always lives in the same building when he's in town. Paul Whiteman, the Goodman Aces, Freddie Berrens, Phil Harris, Grace Moore and Bert Wheeler are there, too. And within a minute's walk are the Pearls, the Cantors, George Price, Benny Fields and Blossom Seely, the Fred Allens, the [illegible] Peppers and Lester Lowys.

We're particularly close to George and Gracie and see a great deal of them. Jack thinks George is one of the funniest people he's ever met.

I think I can say without exaggeration that Jack and I are [illegible] have just as much fun as any couple I know. However, it wasn't always that way. It was my fault [illegible] not Jack and I want to get that into the record. I started out married life by failing. That was cute, wasn't it?

Life Too Inactive

You see, I thought married life was going to be just one long honeymoon. When I got into the routine of being an actress's wife, I didn't know whether I liked it or not. I didn't particularly care for the [illegible] in trains [illegible] hours a stretch and then when we did arrive at a town I disliked having to go to hotel and [illegible] myself all while Jack was rehearsing. You see [illegible] pretty miserable not [illegible] especially since [illegible] life before [illegible] had been working [illegible] Los Angeles [illegible] and I [illegible] loating.

Jack has a great [illegible] He recognized [illegible] was. He suggested [illegible] his acts. On [illegible] playing in New [illegible] and I tried to [illegible] that I got te[illegible] I would nev[illegible] though, ar[illegible] Finally—[illegible] turned [illegible] I was [illegible]

And [illegible] anyth[illegible] bet [illegible]

B[illegible] tog[illegible] per. [illegible] I kn[illegible] for [illegible] some[illegible]

Ju[illegible] aton[illegible] ning, [illegible] NBC-[illegible] sponsor[illegible]

In Next Week's Issue:

The Perfect Amos 'n' Andy Alibi

With a Man's Life at Stake Because He Was Charged with a Heinous Crime—Amos 'n' Andy Rose as from the Dead—to Save That Man's Life. Here Is a Story in the CALLING ALL CARS Series That Will be Remembered While Memory Lasts. It's All True—Thrilling—Utterly Unique.

Rudy Vallee, Pace-Maker

As Vallee Goes, So Goes Radio—Successively Crooner—Singer of Robust Songs—Producer of Variety Hours—Originator of Hollywood Styles of Broadcast—He Has Led, the Van Has Followed. Read His Amazing History in Next Week's RADIO GUIDE. *Also*

Feature Stories About Clara, Lu 'n' Em—Annette Hanshaw—Rosaline Greene—Myrt and Marge and Scores of Others in an Issue Packed with Feature Stories of the Stars

Programs for Saturday, November 3

Star ★ Indicates High Spot Selections

6:45 A.M.

NBC [illegible] WEAF WGY

7:00 A.M.

ABS [illegible]

7:30 A.M.

CBS [illegible]
NBC [illegible]
ABS [illegible]

7:45 A.M.

NBC [illegible] WJZ
NBC [illegible] WEAF
[illegible]
WEAF [illegible]

8:00 A.M.

NBC [illegible] WCSH
[illegible]
NBC [illegible] WJZ
[illegible]
CBS [illegible]
ABS [illegible]
[illegible]
WHAM [illegible]

8:15 A.M.

[illegible] WJZ
WHAM
[illegible]
Organ [illegible]

8:30 A.M.

[illegible] WEAF [illegible]
[illegible] WJAR [illegible]
[illegible]
[illegible]
[illegible] WMCA
[illegible]

M.

[illegible]
[illegible] WEAF WGY
[illegible] WDRC
[illegible] WEBL
WHEC
WBZ
[illegible]
[illegible]

10:45 A.M.

NBC [illegible] WJZ
WHAM
NBC [illegible] WEEI
[illegible]

11:00 A.M.

CBS [illegible] WABC
[illegible]
NBC [illegible] WEAF
[illegible] WBZ

11:15 A.M.

NBC [illegible] WJZ
[illegible]
NBC [illegible] WCSH
[illegible] WMCA
[illegible]

11:30 A.M.

NBC [illegible] WJZ WHAM
NBC [illegible] WJAR
[illegible] WJAR WBEN
WTAG
CBS [illegible] WMCA
WPRO

11:45 A.M.

CBS [illegible] WABC
[illegible] WBEN
ABS [illegible] WMCA WPRO

Afternoon

12:00 Noon

CBS [illegible] WABC
[illegible] WBZ
[illegible] WEAF
[illegible] WJZ
[illegible] WBZ
[illegible] WMCA
[illegible]
WHAM [illegible]

12:15 P.M.

NBC—Homeboy and [illegible] WEAF
WEEI WTIC WTAG WJAR WBEN
Along the [illegible] WABC WAAB
WLBZ WHEC WSYR WGLC
WHEC WDRC
[illegible] Fontanna [illegible] WJZ
[illegible] and Ha[illegible]
[illegible], Farm [illegible]

:30 P.M.

[illegible]ins, piano pounders
[illegible]BL WLBZ WICC
[illegible] WORC WKBW
[illegible] WEAF WTIC
WJZ
[illegible]CA

ABS—U[illegible] Nick's Kindergarten
WMCA WPRO

1:45 P.M.

★ CBS—Football Harvard vs. Prince[illegible] WEAF
[illegible]
NBC [illegible] WJZ WHAM
ABS [illegible] WMCA
[illegible]
[illegible] Web NBC

2:00 P.M.

NBC [illegible] Battle [illegible] WEAF
[illegible] WBEN
WJAR WTAG
CBS [illegible] sports WMCA
[illegible]

2:15 P.M.

NBC [illegible] Quartet WJZ
[illegible]
ABS [illegible] WMCA WPRO

2:30 P.M.

NBC [illegible] Web WJZ WBZ
WHAM WSYR
NBC [illegible] Web WEAF
[illegible] WEEI WGY WJAR
WBEN WTAG
ABS [illegible] & Organ Concert
WMCA WPRO

3:00 P.M.

NBC [illegible] Drama WEAF
[illegible] WEEI WJAR
WBEN
ABS [illegible] Web WMCA
[illegible]

3:30 P.M.

★ CBS Football Michigan vs. Minne[illegible]
[illegible] WLBZ [illegible] WHEC
[illegible]
NBC [illegible] WEAF
[illegible] WEEI WJAR
[illegible]
NBC [illegible] WJZ WBZ
WHAM [illegible]
ABS—[illegible] Bob Harrigan
[illegible] WMCA
ABS [illegible] WPRO

4:00 P.M.

NBC [illegible] Web WJZ WBZ
WHAM WSYR

4:15 P.M.

NBC [illegible] and Low WJZ WBZ
WHAM WSYR

4:30 P.M.

NBC—Pioneer Clerks Orch WJZ
WHAM WBZ WSYR
NBC [illegible] WEAF WEEI WGY
WTIC WSH WBEN WJAR
CBS—[illegible] Orch WABC

5:00 P.M.

NBC [illegible] Sherney's Orch. WEAF
WGY WEEI WJAR WBEN WTAG
CBS—[illegible] Jack Little's Orchestra
WABC WAAB WOKO WDRC WICC
WEAN WEBL WLBZ WGLC WFEA
WHEC WORC
NBC—Starlight Malotte songs WJZ
WHAM WBZ

5:15 P.M.

CBS—On the Air Tonight WABC
NBC—Jackie Heller, tenor. WJZ
WBZ WSYR
[illegible]—John Jenke pianist
[illegible]M—YMCA Program

5:30 P.M.

[illegible] American Schools WEAF
[illegible]EEI WTIC WTAG WJAR
[illegible] Armstrong WABC WOKO
[illegible]NAC WEAN WHEC WGR
[illegible] & Nierman WJZ WHAM
[illegible] Radio Party WMCA
[illegible] Fallon's Orch WPRO

5:45 P.M.

[illegible]zaiores WORC WICC WLBZ
[illegible]Johnson Crusoe Jr WABC
[illegible]O WKBW WEBL WGLC
[illegible]C
[illegible]—Ranch Boys WJZ WHAM WBZ

CBS [illegible] WABC
[illegible] WLBZ
[illegible] WEAN
[illegible]
ABS [illegible] WMCA
[illegible]
[illegible]

Night

6:00 P.M.

CBS [illegible] political
[illegible]
★ NBC One Man's Family WEAF
[illegible] WTAG
[illegible]
ABS [illegible] WMCA
WPRO
[illegible]
WHAM [illegible]

6:15 P.M.

CBS [illegible] WABC
[illegible] WLBZ WE
[illegible]
ABS [illegible] WMCA WPRO
[illegible]
WHAM [illegible]

6:30 P.M.

NBC [illegible] songs
[illegible]
CBS [illegible] WABC
[illegible] WOKO WDRC
WEAN [illegible] WEBL
WFEA
NBC [illegible] Bar
[illegible]
ABS [illegible] WMCA
[illegible] WPRO
WBEN [illegible]
[illegible]
WHAM [illegible]

6:45 P.M.

NBC [illegible] WEAF
[illegible] WBEN
[illegible]
ABS [illegible] WABC WAAB
[illegible]
[illegible] WMCA
[illegible]

7:00 P.M.

CBS [illegible] WABC
[illegible] WLBZ
[illegible] WEAN
NBC [illegible] WEAF
[illegible]
[illegible]
ABS [illegible] WMCA
[illegible]
WHAM [illegible]

7:15 P.M.

NBC [illegible] Bob
[illegible] WJZ WSYR
NBC [illegible] WEAF WGY WTIC
WBEN WJAR

7:30 P.M.

CBS—[illegible] Orchestra
[illegible] WNAC WDRC
WEAN WGR WOKO WHEC
ABS [illegible] Show
WMCA WPRO
WBEN [illegible]
WBZ—[illegible] Brothers Orch. (NBC)
WHAM [illegible]

7:45 P.M.

★ NBC—Floyd Gibbons, head line hunter WEAF WGY WTIC WCSH
WBEN WTAG WJAR
NBC—Pickens sisters WJZ WSYR
★ CBS—The Lawyer and the Public:
WABC WGR WOKO WDRC WFEA
WGLC WICC WEBL WLBZ WHEC
WORC WAAB
ABS—Max Bergere's Orch WMCA
WPRO

8:00 P.M.

★ NBC—Sigmund Romberg, Wm
[illegible] Phelps WEAF WEEI WTIC
WCSH WGY WBEN WJAR WTAG
★ CBS Roxy & His Gang WABC
WOKO WDRC WNAC WEAN WEBL
[illegible]
NBC [illegible] America WJZ WMAI
WBZ WSYR
ABS—Dixie Little Foresters WMCA
ABS—Bob Fallon's Orch WPRO
WHAM—Musical Program

8:15 P.M.

NBC—Grace Hayes songs WJZ WBZ
WSYR
ABS—[illegible] Laundry WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.

NBC [illegible] Ether
[illegible] WJZ [illegible]R

8:45 P.M.

★ CBS—Musical Revue [illegible]
[illegible]
ABS [illegible] WMCA

9:00 P.M.

★ NBC Songs You Love [illegible]
[illegible]
★ CBS [illegible]
[illegible]
★ NBC—RCA RADIOTRON PRE
[illegible]
WHAM [illegible]
ABS [illegible] WMCA
[illegible]

9:30 P.M.

★ CBS—ST JOE BAKER CHAMPIONS
[illegible]
★ NBC ALKA SELTZER PRESENTS
[illegible]
WHAM [illegible]
★ NBC [illegible]
[illegible]
ABS [illegible] WPRO

10:00 P.M.

★ CBS Edward D Acera Band
[illegible]

10:30 P.M.

NBC [illegible]
[illegible]
★ CBS [illegible]
[illegible]

11:00 P.M.

NBC [illegible] WJZ
[illegible]
NBC [illegible] WEAF
[illegible]
CBS [illegible] WABC
[illegible]
[illegible] WMCA
[illegible]

11:15 P.M.

[illegible]
[illegible]
[illegible]

11:30 P.M.

CBS [illegible] WEAN
WEBL [illegible] WDRC
[illegible]
NBC [illegible] Orch WJZ
WBZ WSYR
NBC [illegible] WEAF
WEEI WGY WTIC WCSH WTAG
WBEN WJAR
WHAM [illegible]

12:00 Mid.

NBC [illegible] Orch WJZ
WBZ WSYR
NBC [illegible] Orch WEAF
WEEI WJAR WTAG
CBS [illegible] WAB WICC
WNAC [illegible] WEAN WEBL WKBW
WGLC [illegible]

12:15 A.M.

★ NBC—Carefree Carnival WEAF
WEEI [illegible] WJAR WBEN WTAG

12:30 A.M.

CBS— [illegible] WABC
[illegible] WEAN
NBC [illegible] Orch WJZ
WBZ [illegible]

1:00 A.M.

CBS—Barry [illegible] Orch WABC

Sportcasts of Week

SCHEDULE OF EVENTS

(Time Shown Is Eastern Standard)

MONDAY Oct 29 [illegible] p. m. Boxing WHN (1010 kc.) Wrestling WNEW (1250 kc.) TUESDAY Oct 30 [illegible] p. m. Wrestling WGBF (630 kc.) THURSDAY Nov. 1 [illegible] p. m. Wrestling WFBE ([illegible] kc.) See box for football games

[illegible] TED [illegible] with [illegible] facts [illegible] Wrestlers, [illegible] the four [illegible] assignments.

BYRON SAAM [illegible] the NBC [illegible] another who agrees with [illegible] following his own reporting after games.

HAL TOTTEN [illegible] spell off his duties as [illegible] of the Chicago NBC announcing crew each Saturday to present the Northwestern games under the sponsorship of Kentucky Winner, which also has retained PAT FLANAGAN on the Notre Dame broadcasts over WBBM. Hal's schedule over WENR is as follows: Oct. 27, Northwestern vs. Ohio State; Nov. 3, Northwestern vs. Wisconsin; Nov. 10, Northwestern vs. Illinois; Nov. 17, not scheduled; Nov. 24, Chicago vs. Illinois.

Football Broadcasts

SATURDAY, OCT. 27

(Time Shown is Eastern Standard)

CBS Network—[illegible]
CRCM [illegible]
WBAP [illegible]
WGN [illegible]
WHAS [illegible]
WHN [illegible] WOR [illegible]
WINS [illegible]
WJR [illegible]
WLS WENR [illegible]
WSAI [illegible]
WSM [illegible]

SUNDAY OCT 28

WGN [illegible]
WINS [illegible] Brooklyn [illegible]

SATURDAY, NOV. 3

CBS Network [illegible]
CBS Network [illegible]
WBAP [illegible]
WHAS [illegible]
WLAX [illegible]
WINS [illegible]
WJR [illegible]
WLS WENR [illegible]
WOW [illegible]
WOR [illegible]
WRUF [illegible]
WSMB [illegible]

DONALD NOVIS [illegible] NBC [illegible] over the [illegible] Paris [illegible] at [illegible] carry [illegible] Poston [illegible] Worter [illegible] has [illegible] athletic [illegible] a singing [illegible] chance to become another [illegible]

TOM MANNING still roosts at the top according to ball listeners who have been supporting him in our contest to pick the favorites of the folks who get their play-by-plays at home. FRANCE LAUX and HAL TOTTEN are doing well, while not much has been heard from those who each summer tune in PAT FLANAGAN, HARRY HARTMAN, ROGER BAKER and the others. Come on. Send in those boosts.

THE AMERICAN [illegible] Sweepstakes another [illegible] this time the sporting [illegible] will [illegible] exclusively at the [illegible] Middlesex Stadium in New York. WEBF will be the station for [illegible] and the scripts will probably be piped to other cities.

SCOUTS [illegible] for [illegible] November 3 [illegible] *Harvard* [illegible] WJAR [illegible] West [illegible] from [illegible] Minnesota [illegible] WBBM [illegible] South. *Alabama* [illegible] WLAS [illegible] Southwest. *Texas* [illegible] SBC [illegible] These [illegible] are the first named in the [illegible]

Contests on the Air

Betty and Bob would like to have you try your [illegible] at [illegible] a last [illegible] to [illegible] For that [illegible] sponsor [illegible] 143 cash prizes. But [illegible] your answers. Time is short. [illegible] further details of this and other contests listed below.

(Time Shown Is Eastern Standard)

SUNDAY

1:30 p. m., NBC-WEAF [illegible] "Little Miss Bisco Surprise Party." Prizes: 1st [illegible] 2nd [illegible] 3rd [illegible] combination [illegible] cameras and projectors, 25 [illegible] Nature, letter writing [illegible] Sponsor [illegible]

5:45 p. m., CBS-WJZ [illegible] Short Passion [illegible] Sponsor [illegible]

7:45 p. m., NBC-WEAF [illegible] Wendell Hall, the [illegible] Music Makers" [illegible] Sponsor [illegible]

WEDNESDAY

10:15 a. m., [illegible]

FRIDAY

8:30 p. m., [illegible]

THROUGH THE WEEK

4 p. m., [illegible] Sponsor [illegible]

7:15 p. m., [illegible] Sponsor [illegible]

8:15 p. m., [illegible] Sponsor [illegible]

She Knew What She Wanted

(Continued from Page 9)

Miss Dragonette has an imagination out of all proportion to her [illegible] makeup. It is peopled with [illegible] what she has fabricated [illegible] the [illegible] Every other [illegible] she [illegible] monthly suggests the writer [illegible] she says she [illegible] to look into the microphone to [illegible] each of the [illegible] her songs.

In fancy [illegible] She transports [illegible] songs of [illegible] into the very [illegible] to croon [illegible] share [illegible] in their [illegible] hers as she [illegible] the fullness of her [illegible]

[illegible] Miss Dragonette [illegible] "Big [illegible]

[illegible] soprano voice was a perfect [illegible] for stage [illegible] and the Great Street [illegible]

[illegible] Broadcasting Company [illegible] the Wrestler [illegible] work [illegible] Sunday [illegible]

Her [illegible] work [illegible] away with [illegible]

Miss [illegible] New Jersey [illegible]

Jessica Dragonette may be heard on the Colgate Sunday Hour Friday [illegible] over the NBC-WEAF [illegible] network.

WINNERS
OF JINGLE No. 12

Published in Radio Guide Issue Week Ending Oct. 20th

•

A girl by the name of Irene,
Was chosen as Radio's queen.
She's a Beasley, b'gosh,
And from here to Oshkosh,

1st Prize $25 Mildred A. Bradley, Sheldonville, Mass.
"They swarm 'round this humming 'Bee' queen!"

2nd Prize $15 W. J. Smock, Gary, Ind.
"Her subjects are humming her themes."

3rd Prize $10 Mrs. J. W. Murphy, Rapid City, S. D.
"Her notes are accepted unseen."

$5.00 Prizes:

W. P. Murray, Winston-Salem, N. C.
G. L. Howarth, North Haven, Conn.
S. Blumenthal, Montreal, Que., Can.
Beverly Hook, Augusta, Ga.
Julien Gaujet, Williamson, W. Va.
Mrs. Nellie Kilcearse, Gloucester, N. J.
R. F. Lehn, Wessington Spgs, S.D.
Stanley F. Widener, Pomona, Calif.
Gertrude Newburn, Terre Haute, Ind.
F. M. Osborne, Springfield, O.

Behind the Music

(Continued from Page 5)

Night in 1924. Within one month of the year 1925 he composed the Mississippi Suite. The following year witnessed his Three Shades of Blue, while Blue Flame and Metropolis followed in order in 1927 and 1928. Grofe's most important work in 1929 was Free Air. The masterful Grand Canyon Suite was inscribed in 1930, and his tribute to Notre Dame's beloved football coach, Knute Rockne, in 1931. Tabloid, which is still new to the listening public, was written in 1932, and Ferde Grofe is now putting the finishing touches on his Madison Square Garden Suite, a fascinating combination of the six-day bicycle race, the rodeo, championship bout, circus day and political convention. The groundwork of the latter suite was created in 1933 . . . a consistent record of one major work each year.

What will the present year bring from the master hand of Grofe? Perhaps several compositions to climax all previous efforts; for the entire newspaper suite Tabloid was conceived and written in the brief space of two weeks!

Ferde Grofe is happily married, has two children, a boy of five and a girl of two. His wife has been the recipient of many beauty prizes, and chose marriage rather than a proffered contract with Earl Carrol. Yet, on the surface, there is little difference between this and the average American family. Mr. Grofe does not believe that fame demands eccentric avocations.

"I'm just an ordinary mortal," he says, "with everyday hobbies—golfing, hiking, fishing and hunting."

His ultimate ambition is to be a gentleman farmer with a small foothill estate near the water. There will be cows, chickens, pigs, crickets, and a pipe-organ "for my own pleasure," he says. "I have always wanted to learn to play the pipe-organ and have never had the time."

Ferde Grofe's orchestra is now playing at the Book-Cadillac hotel, Detroit, Michigan. Broadcasts are sustaining over station WJR, locally, at 10:30 p. m. EST Mondays and Saturdays at 10 p. m. Tuesdays and at 11:30 p. m. Wednesdays, Thursdays and Fridays.

Program Locator

(Continued from Page 28)

Shell Petroleum Prod., Inc. . See Eddie Dooley
Show Boat, variety ..... NBC-WEAF 9:00 p.m. Thursday only
Silver Dust Serenaders ... CBS-WABC 7:30 p.m. Mon., Wed. & Fri.
Sinclair Minstrels ..... NBC-WJZ 9:00 p.m. Monday only
Singing Lady ..... NBC-WJZ 5:30 p.m. Daily ex. Sat. & Sun.
Skippy, sketch ..... CBS-WABC 5:15 p.m. Daily ex. Sat. & Sun.
Small, Mary, songs ..... NBC-WEAF 1:30 p.m.
(B. T. Babbitt Co.) ..... Sunday only
Smith Bros. ..... See Songs You Love
Smith, Whispering Jack, Orchestra ..... CBS-WABC 7:30 p.m. Tues., Thurs. and Sat.
Soconyland Sketches ..... CBS-WABC 7:00 p.m. Saturday only
Songs and Stories ..... NBC-WJZ 4:15 p.m. Monday only
Songs You Love ..... NBC-WEAF 9:00 p.m. Saturday only
Sparton Trioliers ..... NBC-WJZ 6:15 p.m. Sunday only
Spratts Patent, Ltd. ..... See Albert P. Terhune
Stoopnagle and Budd ..... See Headliners
Story Behind the Claim ... NBC-WJZ 9:15 p.m. Tuesday only
Studebaker Sales Corp. .. See Richard Himber's Orchestra
Stueckgold, Grete ..... CBS-WABC 9:00 p.m. Saturday only
Sugar Cane ..... NBC-WJZ 12:15 p.m. Sunday only
Sun Oil Co. ..... See Lowell Thomas
Sunday Evening Hour .... CBS-WABC 8:00 p.m. Sunday only
Swift & Co. ..... See Sigmund Romberg
Symphony Concert ..... NBC-WJZ 8:00 P.M. Sunday only
Tastyeast Theater ..... NBC-WJZ 9:45 p.m. Sunday only
Texas Co. ..... See Ed. Wynn
Terhune, Albert P. ..... NBC-WJZ 5:45 p.m. Sunday only
Thomas, Lowell, news .... NBC-WJZ 6:45 p.m. Daily ex. Sat. & Sun.
Thrills of Tomorrow ..... NBC-WEAF 6:00 p.m. Friday only
Tibbett, Lawrence, baritone. NBC-WJZ 8:30 p.m. Tuesday only
Time, Inc. ..... See March of Time
Today's Children, sketch .. NBC-WJZ 10:30 a.m. Daily ex. Sat. & Sun
Town Hall Tonight ..... NBC-WEAF 9:00 p.m. Wednesday only
Treasure Chest, variety .... NBC-WEAF 2:00 p.m. Sunday only
NBC-WEAF 12 noon Thursday only
True Story Court of Human Relations ..... CBS-WABC 8:30 p.m. Friday only
Twenty Mule Team Borax. See Death Valley Days
Uncle Ezra ..... NBC-WEAF 7:15 P.M. Sunday only
NBC-WEAF 7:30 P.M. Wednesday & Friday
Union Central Life Ins. Co. . See Roses and Drums
United Drug Co. ..... See Kansas City Philharmonic Orchestra
U. S. Tobacco Co. ..... See One Night Stands
Vallee, Rudy, variety hour. NBC-WEAF 8:00 p.m. Thursday only
Vick Chemical Co. ..... See Plantation Echoes Open House
Voice of Experience ..... CBS-WABC 12 noon Daily ex. Sat. & Sun
CBS-WABC 6:45 p.m. Sunday only
Voice of Firestone ..... NBC-WEAF 8:30 p.m. Monday only
Von Emburgh, Harold ..... NBC-WJZ 7:15 p.m. Tuesday only
Waltz Time, ... NBC-WEAF 9:00 p.m.
Vivienne Segal ..... Friday only
Ward Baking Co. ..... See Rogers' Orch.
Warden Lawes, drama .... NBC-WJZ 9:00 p.m. Wednesday only
Waring, Fred, Orchestra .. CBS-WABC 9:30 p.m. Thursday only
Warner, Wm. R. Co. ..... See Warden Lawes John McCormack
Wasey Products, Inc. ..... See Voice of Experience; Edwin C. Hill
Watkins, R. L. Co. ..... See Merry Go Round
Welch Grape Juice Co. ... See Irene Rich
Western Clock Co. ..... See Big Ben Dream Dramas
Western Coal Co. ..... See The Shadow
Wheaties ..... See Jack Armstrong
Wheatina Corp. ..... See Billy Batchelor
White Owl Cigars ..... See Adven's of Gracie
Whiteman, Paul, Orchestra; NBC-WEAF 10:00 p.m. Thursday only
NBC-WEAF 11:30 p.m. Saturday only
Winchell, Walter ..... NBC-WJZ 9:30 p.m. Sunday only
Wm. Wrigley, Jr., Co. ..... See Myrt and Marge Beauty Program
Woodbury, John H. Co. ... See Bing Crosby Dangerous Paradise
Woollcott, Alexander ..... CBS-WABC 9:00 p.m. Sunday only
Wynn, Ed., comedian ..... NBC-WEAF 9:30 p.m. Tuesday only
Yeastfoam ..... See Jan Garber's Orch

Amateur Murder

(Continued from Page 11)

Turner remarked to his assistant, Hartnett. Outside in the hall was the hum of conversation made by the orderly relief workers. Hartnett started for the front door to let in the first of the lineup . . .

"Keep still—everybody!"

Hartnett stopped dead, chilled by the menace of that voice. The back door of the office had been thrust open violently. Morris and Hymie strode in. Cohen had the lower part of his face covered with a handkerchief. Each carried a gun.

"Don't make a move!" snapped Morris Cohen excitedly, the gun in his hand beginning to tremble. The more experienced Hymie eyed each of the three men in the office; said nothing; marched over to Rawls' desk and stretched out a hand for the cash box.

"What's the idea?" shouted Rawls. He jumped to his feet and grabbed at the box.

"Get back!" snarled Hymie, finger tightening on trigger menacingly.

Hartnett's wits recovered from the paralysis which had gripped the office. Gulping, he gasped:

"Don't start anything, Rawls! This is a stickup! Give 'em what you've got!"

Rawls backed away.

"Now," said Hymie, swift but cool in every word and motion, "get down on the floor—all of you!" Awkwardly, clumsily, the men started to go through the unfamiliar motions of spreading themselves face down on the floor. "Make it snappy!" Toes scraped and bodies flopped as the victims obeyed.

Policeman Hastings, as he looked when he served his country during the World War

Bullet Foils Ruse

But the quick-witted Hartnett made a desperate effort to outwit the two bandits, right under their guns. As he slid to the floor behind a desk, he yanked a telephone with him.

A gun spoke once. The bullet thudded into the wall an inch above Hartnett's shoulder. He dropped the telephone as if it had suddenly turned red-hot—and by doing so, undoubtedly saved his life.

Between them, Hymie and Morris scooped up the money; looked about swiftly for more. Morris crossed to the other desk.

And then the rear door burst open, for the second time. But now it was no robber, but a blue-coated policeman who stood momentarily framed there, a Colt police special shining in his hand. For Policeman Joseph Hastings, patroling his beat on the pier, had heard the sound of the shot fired at Hastings. He had seen Hymie, but not Morris.

As the policemán dashed into the office, the masked Morris fired. Hastings dropped to the floor. But even as Hymie jumped, ran around his prostrate frame to the door, Hastings shot twice at Morris Cohen. Morris, following Hymie, began to run too.

But Hastings wasn't hurt. His drop to the floor had been a purely strategic one—to enable him to escape lead, and to give him an edge on his standing adversaries. Now he leaped up and Morris collided with him.

For a desperate moment the two men grappled for each other's gun. They twisted, squirmed, clutched—locked tight in a writhing clinch.

Then Hastings wrenched his right hand away—squeezed the trigger of his Colt. Again the office racketed to a shot. The half-masked bandit stumbled to his knees.

A Janitor's Heroism

A single shot came from the doorway. The policeman straightened. His features twitched. The gun fell from his hand. He pitched head-first to the floor.

Now Morris staggered to his feet. The handkerchief was slipping down from his anguished face. With an effort he snatched up the policeman's gun and ran, stepping over Hastings and lurching after his companion. Already, red splotches were beginning to stain his shirt.

At the door a man barred his way—65-year-old George Stumpf, a janitor employed by the Bureau of Streets, who had dropped his broom and rushed to the office at the sound of the shooting.

"Get out of the way you——!" cursed Morris Cohen, jamming one of the two guns he carried into the older man's ribs.

Stumpf jumped to one side. Cohen, without pausing, hurled one of the guns into the janitor's face and ran headlong down the ramp to the main floor of the pier. Stumpf snatched up the revolver, which had fallen to the floor, and ran to the top of the ramp, firing after the retreating bandit until the gun jammed.

At the entrance to the Pier, a Ford car was just pulling away from the curb when the two bandits, Hymie in the lead, sprang on the running-board, guns still in hand.

And Radio Functions

"Drive like hell!" rasped Hymie.

Obeying the guns, the driver stepped on the gas; soon the car was lost in side streets. It seemed as if the cop-killers had made a clean getaway. Yet scarcely had they left the Pier when the police radio voice began . . .

"Attention, all cars. Attention all cars. Be on the lookout for two white men, armed with revolvers. They shot a police officer in a robbery at Navy Pier. Last seen in a commandeered Ford touring car driving west on Grand Avenue . . ."

And then a special call:

Attention, cars 132, 140 and 56 . . . Attention, cars 132, 140 and 56. Go at once to Navy Pier. Cars 132, 140 and 56 . . . go at once to Navy Pier."

A few minutes passed . . . minutes in which police squads worked with the clicking efficiency of crack football teams . . . minutes in which Policeman Hastings died. And again, radio spoke:

"Attention, all cars. Attention, all cars. Apprehend for murder, two white men. Number one, about 35 or 36, 5 feet 5, weight 145-150. Wore no coat or hat, white shirt, black trousers. Dark complexion. Carried special police revolver, taken from officer. Believed wounded. Number two, about 25-30, 5 feet 7, weight 150. Dark, swarthy complexion, black hair combed straight back. No coat or hat. Wore bluish-green trousers, khaki shirt. Carried blue steel revolver. Believed wounded also, probably in left hand. These men shot and killed police officer during robbery on Navy Pier."

Hymie Sinnenberg, still wanted by the police in connection with the killing of Policeman Hastings

Steadily, radio continued to marshal the patrol-cars, throwing a cordon around the north and west parts of the city. Police doubted the killers had turned south through the crowded Loop, and they hoped that prompt action would block the main arteries of escape before the fugitives could realize that an extensive pursuit had been organized against them so swiftly. The number of the commandeered Ford was turned in by an observant citizen, and again radio spoke:

"Attention, all cars . . . Attention, all cars . . . License number of Ford touring car in which two armed men wanted for murder of police officer are riding is Illinois 245-283 . . . Illinois 245-283. They are riding with two other men. Car last seen going north on Michigan Avenue from Chicago Avenue. Keep sharp lookout . . ."

This radio message was still in the ears of Sergeant Harry Lyons, in a 36th district patrol-car, when he saw a man run across an alley and into the back door of a garage. The runner was hatless, coatless and—red blotches were on his shirt. Quick-thinking Lyons stopped the car, ordered one of his men to phone the news to the radio-bureau, sent another scurrying around to cover the front of the garage. Lyons reserved for himself the dangerous task of following the possibly armed slayer into the garage.

"At least I've got a trail to follow," he murmured. For bright drops of blood led into the garage. They led directly across the concrete floor to a big parked car. Inside the car, Morris Cohen looked up wearily when Lyons shouted:

The Futile Alibi

"Put your hands up—and come out of there!"

"All right, officer," said Cohen. He had been trying to stem a trickle of blood from his side. "I had a fight with a man in the alley, and he beat me up. I ran in here to get away from him. Look, I'm all blood." For Morris, forgetting radio, did not connect Lyons with the killing of Hastings—could not believe that the law had caught up with him so quickly. He thought that Lyons had followed him into the garage merely because his entry might have seemed suspicious. So he tried to bluff. But Lyons' keen eyes noticed that the back seat was out of place.

Behind it, Lyons found Hastings' .38 Colt police special!

Gone now were Morris' dreams of a barber shop of his own, bought with the prize money of violence. One by one, every witness in the case identified him. He was tried—convicted—sentenced to the electric chair and, on October 13 at midnight, he was executed.

In less than two months Morris Cohen had gone from barber chair to electric chair. His pal, Hymie, has not been caught—yet. But just as he was on the point of death, Morris solemnly prophesied that he *will* be caught, some day.

"You can never beat crime," he said with a wan smile. "And yet—I might have had a chance but for radio: like it was brought out at my trial. Those calls kept the police one step ahead of me. Hymie may keep clear for awhile yet—but as sure as he's alive and I die tonight, he'll be caught. Just like I was."

Those were almost the last words he spoke, before he died in the electric chair.

In Next Week's Issue of

RADIO GUIDE:

The Perfect Amos 'n' Andy Alibi

Don't miss this thrilling, astounding story of the series, Calling All Cars, in the issue of RADIO GUIDE dated Week Ending November 10.

RICHARD HIMBER

As He Appears Under the

MIKEroscope

By Fred Kelly

Equally at home making melody or making magic, Richard Himber, youngest of the important orchestra leaders, has what is termed Radiodom's most valuable fingers. That's rather a broad statement, but it's true.

Disregarding the fact that Himber directs the twenty men on his Studebaker Champions broadcasts with his fingers, that he coaxes solo and ensemble passages from his instrumentalists by the deftness and dexterity of them, Dick is a violin soloist who ranks with the best; an expert rifle shot; a marvel at sleight-of-hand; a crack billiards performer; and a master of the piano and the celeste.

Himber hails from Newark, N. J., where he studied violin, harmony in all its branches, and piano; this before he had been graduated from public school! It's just as well that he did get his theoretical musical education early, because Dick left home before he was fifteen, and joined Sophie Tucker's vaudeville act. In the eleven years that have followed, Himber has at some time or other (1) directed a dance band, (2) performed as a vaudeville violinist, (3) waved the baton at the head of a small symphony group and (4) played in the pits of hundreds of different theaters.

About five years after he had joined Miss Tucker's act, Dick applied at the New York Paramount Theater for a job as pit violinist. The Paramount then was the best-paying job in the business. Everyone laughed when Dick came to New York cold, and informed his few friends that he was going to get a job there.

Himber carted his violin down to the Paramount, played, sang and danced for Paul Ash—and got the job! He held it for a year. Then a young, curly-haired lad with a flair for singing, by name Vallee, was booked into the Paramount, and brought his own band with him. When Rudy Vallee came, Himber went.

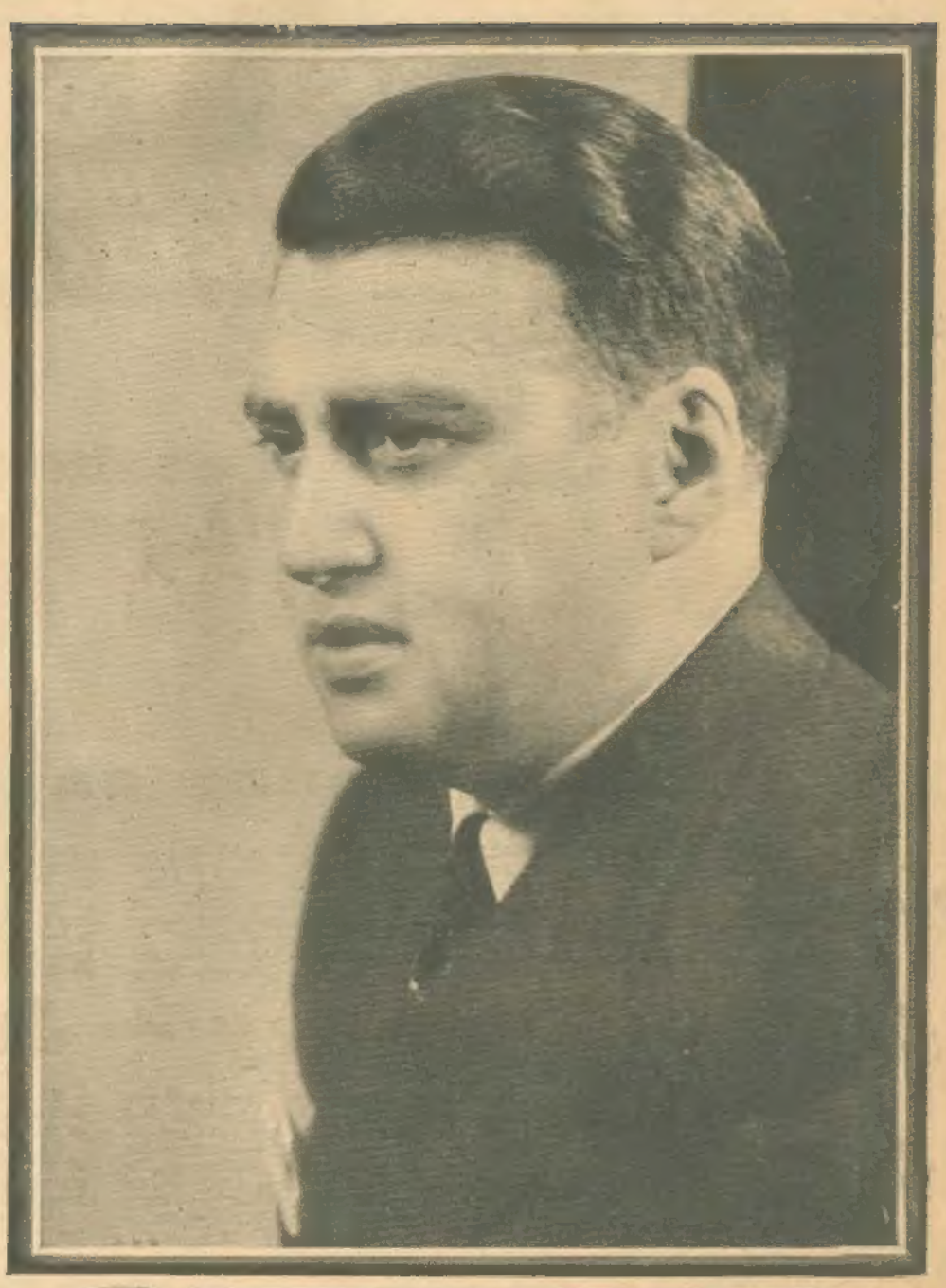
That is Himber went . . . right up to Vallee and asked for a job in his orchestra. That was impossible, Rudy explained to the pleasant-faced, red-headed kid. But if Dick wanted to stick around, Vallee was sure he could use him on several private dance jobs. Himber stuck.

When Vallee was at the peak of his fame, Himber was his orchestra manager, booking all of the various Vallee orchestras and running Rudy's office force in addition. The yen to become a maestro on his own, always latent in Himber, was fired by the success of Rudy, and after a four-year association with Vallee, Himber left in June of last year to organize his own orchestra.

Himber knew he had to have something different in his band if it was to amount to anything at all. In searching for a novelty identification, he hit upon the idea of using the harp between dance numbers, so that a smooth flow of melody always would be heard from the orchestra. He started the idea from New York's Essex House, with NBC carrying the music across the country. The idea caught on, and Himber later moved into the swanky Ritz-Carleton Hotel with his band.

So far everything went well, except that the big money was still very much in the offing. But when Dick got the Sparton radio hour, that started him. Later augmenting Sparton with the Pure Oil program (aided by Rudy Vallee's recommendation) he came close. And when Studebaker finally selected Himber's from all of radio's best-known bands, Dick was made.

The young maestro's hobbies are card tricks, and he is unusually proficient in them. He doesn't drink or smoke, but engages periodically in ice-cream soda imbibing, which worries him considerably. He's on a diet most of the time, for he doesn't want to go beyond his 175 pounds. He has an ambition to be a movie director.



RICHARD HIMBER

RADIO GUIDE *will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-eighth. You will get one picture a week for an entire year. To every person who sends to* RADIO GUIDE *a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproduction will be in fine finish.*

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE *next week.*

Mr. Fairfax Knows the Answers

MEADOWS on the Chase and Sanborn program was Louis Sorin. *(Interested Reader, Oak Park, Ill.)*

THE "MOON RIVER" organ program's theme song is "Caprice Vienois" by Kreisler. It is also known as Kreisler's "Cradle Song." It is available at most music stores. *(Jane Butler, Des Moines, Ia.)*

THE MAPLE CITY FOUR is composed of "Pat" Petterson, Alan Rice, Art Janes and Fritz Meissner. *(Agnes Werthwein, Jersey City, N. J.)*

TIM RYAN and IRENE NOBLETTE, his wife, came to radio after several years in musical comedy and vaudeville and made a hit in their first appearance on the air in San Francisco. They began their partnership while playing in dramatic stock in Texas. Tim was an actor-director and Irene was the comedienne. He is a native of Bayonne, New Jersey, and she was born in El Paso, Texas. *(George Kubs, Cincinnati, O.)*

FRANK WATANABE AND HONORABLE ARCHIE'S theme song is an untitled number specially composed for them by Wilbur Hatch, KNX musical director. *(M. Bernhardt, Brooklyn, N. Y.)*

LOUIS ROEN is six feet tall, weighs 185 pounds, has brown hair and brown eyes. He announced the A. & P. Gypsies program from the Fair last year. He is married, and little Georgie Roen, whose picture appeared recently in RADIO GUIDE, is his son. *(Mrs. M. Buhn, Milwaukee, Wis.)*

If C. MARION, address unknown, will communicate with Mr. Fairfax, and enclose a self-addressed, stamped envelope, we will be glad to furnish the information.

THE CORN COB PIPE CLUB is not on the air. *(Mrs. Ed Triem, Carroll, Ia.)*

JOHN L. FOGARTY is not broadcasting at present. *(Raymond J. Oliver, Lancaster, Pa.)*

GERALDINE REGER of the Cheerio program can be addressed at NBC, New York City. *(P. G., New York City.)*

Can You Find 10 Faces IN THE PICTURE BELOW?

Answer Quick! Get the Opportunity to . . .

Win $2,250.00

or Buick Sedan and $1,250.00 Cash!

Here's a lot of cash for someone. Would you like to have it? We are going to pay over **$5,000.00 in big cash prizes.** Can you find ten of the hidden faces in the picture? Look sharply and mark the faces you find. Then fill in the coupon, mail quick, and **you will receive opportunity to win as much as $2,250.00.** Some one, maybe you, will receive a new Buick Sedan and if prompt, $1,250.00 cash extra or, if all cash is preferred, $2,250.00.

Surely you would like to have this magnificent prize. Think what you could do with all this money at one time. It would come in pretty handy right now, wouldn't it? **We want people everywhere to have the opportunity to share in this great distribution of money.** This is our unique way of advertising. Besides the First Grand Prize of **$2,250.00** including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or **$750.00** cash. Third Grand Prize is DeLuxe Ford V-8 Sedan or **$600.00** cash. Fourth Grand Prize is **$150.00** cash and many others. Thousands of dollars in special cash rewards. **Mail your answer on the coupon today.**

Send No Money — Just Mail Coupon


Sophie A. Griesser
Pennsylvania


Georgia A. Johns
Georgia


Robert C. Rick
Pennsylvania

Study the picture of the country road and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sidewise. Look for them in the clouds, tree, around the dog's legs, in the bushes, etc. It is not as easy as some people may think. Dont give up—keep looking and you may find them. **Mark the faces you find and send to me quick with the coupon.**

Proof That Prizes are Paid

Thousands of dollars have already been awarded to many happy prize winners by Paramount Products, Inc. Mrs. Sophie Griesser, of Penn. won **$4,910;** Mrs. Georgia A. Johns, of Grorgia won **$1,987.50;** G. Giebink, of Michigan, won **$975.00** and Edna Mahoney, of Illinois, won **$500.00.** Scores of others have won big cash prizes.

And, now thousands of dollars more, to be paid to prize winners. Think of it! If first prize winner (and prompt) **you will get $2,250.00 all cash** or if you prefer, Buick 8 Sedan and $1,250.00 cash.

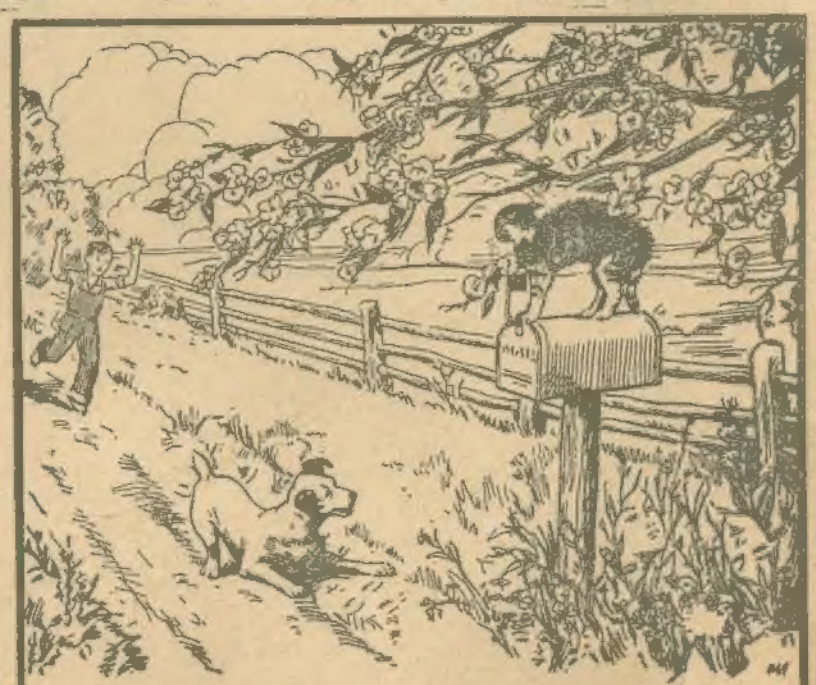
This company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa.—the Central National Bank. The money to pay all of the prizes is already on **special deposit** for that purpose. When you send in the coupon we will send you a picture of prize checks recently cashed by many happy winners.

You cannot lose anything. Send in this coupon and we will give you the opportunity to win the $2,250.00 First Grand Prize. Don't put it off until tomorrow. It may be too late. **Do it today — Right Now!**

You will receive the Buick 8 Sedan and if prompt, $1,250.00 cash extra, or if all cash is preferred, you get $2,250.00, if you win first prize according to the plan which the answer will bring.

Oh boy! what you could do with $2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Hurry—mark the faces you find. Just mail the coupon if you can find ten hidden faces. This gives you the opportunity to win the $2,250.00. **Send your answer quick. Don't delay. Mail your answer today.**



Dept. 11110 I found _____ faces.

My Name _____

Address _____

City _____ State _____

SEND ANSWER QUICK

Remember, **send not one penny** with your answer. **All you do now is to find ten faces** if you can and mail the coupon. Send answer right away.

For PROMPTNESS $1,250.00 EXTRA

Send answer quick and we will tell how the winner can get $1,250.00 extra cash for promptness.

PRIZE MONEY NOW IN BANK

The money to pay every prize is on deposit in the **big, strong Des Moines bank.** Three prominent Des Moines businessmen will see that the prizes are awarded honestly and promptly. Get your share of the $5,000.00 in cash prizes, besides thousands of dollars in special cash rewards. Over 100 prizes in all.

Hurry! Just mark the faces you find and send with the coupon right away. This gives you the opportunity to win $2,250.00 First Grand Prize. Someone wins. Maybe you. Mail your answer quick. **Don't delay. Do it today.**

PARAMOUNT PRODUCTS, INC.

Dept. 11110, Des Moines, Iowa